

SERIES NO. 4

SAMSKRṬA-KOŚA-KAVYA-SAMGRAHA

VOL. I

PADYĀMṚTA-TARAṄGINĪ

BY

HARIBHĀSKARA

*Edited for the first time with Introduction in English,
Appendices, critical notes, etc.*

8537

BY

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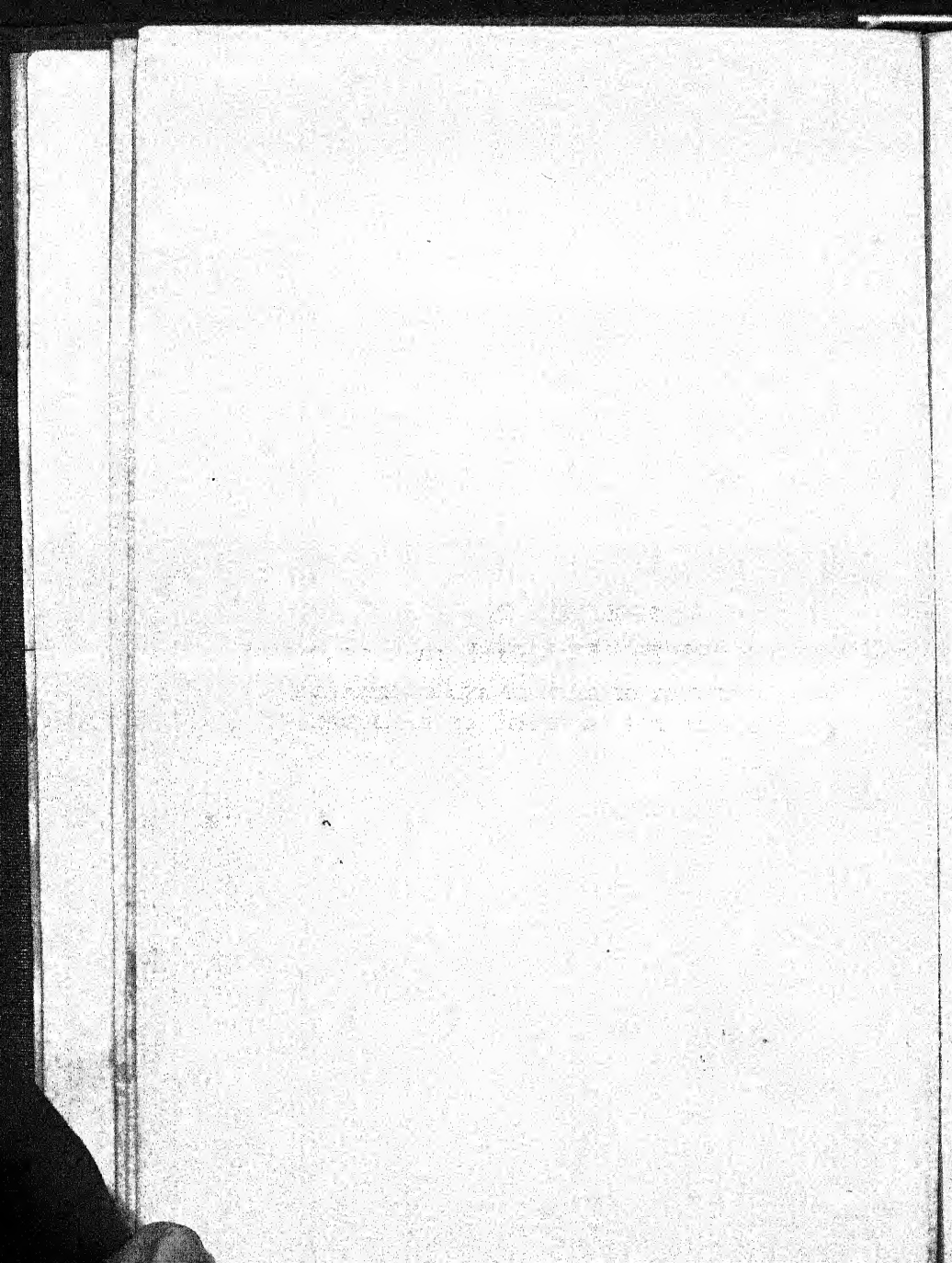
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PREFACE

The Padyāmṛta-taraṅgiṇī of Haribhāskara, also called Bhāskara, is published as the first volume of my new Series Saṃskṛta-Kośa-kāvya-saṃgraha. The work is important from various points of view. 1. It brings to light for the first time quite a large number of good poets in their true perspective. 2. The verses chosen by Haribhāskara as well as those of his own are precious gems, the majority of which have till now been imbedded in the vast ocean of Sanskrit MSS. 3. Further, this work throws much light upon the literary activities of our country in Sanskrit about three hundred years ago. 4. Moreover, it shows that the Mahomedan rulers of India were not slow in patronising Sanskritic Studies in their own courts.

I am grateful to Mr. P. K. Gode, M.A, Curator, Bhandarkar Oriental Research Institute, Poona, for permitting me to prepare a critical edition of the Padyāmṛta-taraṅgiṇī from the six manuscripts of the same belonging to his Institute. None of the MSS. is complete but all of them together go a long way towards the restoration of the whole work. It seems that in page 64 of this work some verses between vv. 260 and 261, as at present numbered by me, are really missing. Manuscripts A-D more or less supplement one another; the text of Taraṅgas I-II is reconstructed from them. Taraṅga III has been prepared from MS. E only. Taraṅga IV is found in MSS. B (up to verse 65 only) and E and Taraṅga V only in MS. F. Only the first verse of the fifth Taraṅga is found in MS. E also.

It is unfortunate that the only other extant MS. of the Padyāmṛta-taraṅgiṇī belonging to Benares Sanskrit College was not available as it could not be spared by the Librarian of the College. As, however, a correct and consistent Text could be reconstructed with the help of the six MSS. used, the necessity of the said MS. was not keenly felt.

Calcutta University, }
December, 1941 }

J. B. C.

CONTENTS

Preface

Description of MSS.

Introduction

TEXT

Subjects	Total No. of verses	Pages
[ग्रन्थकर्तुर्भङ्गलाचरणादि]	3	1-2
A. देव-तरङ्गः		
1 गणेशः	4	2-3
2 शिवः	4	3-4
3 कृष्णः	5	4-5
4 रामः	4	5-6
5 नृसिंहः	1	6-7
6 हनुमत्	1	7
7 सूर्यः	5	7-8
8 भवानी	2	8-9
9 लक्ष्मीः	3	9
10 सरस्वती	3	9-10
11 वेणी	1	10
12 गङ्गा	5	10-11
13 मणिकर्णिका	3	11-12
B. राज-तरङ्गः		
1 राज-वर्णनम्	9	13-17
2 दानम्	9	18-19
3 विराट्	1	19

Subjects	Total No. of verses	Pages
5 प्रतापः	5	21-22
6 कीर्ति-प्रतापौ	1	22
7 गजः	3	22
8 अश्वः	5	23
9 पताका	1	24
10 खड्गः	5	24-25
11 पृथ्वीपति-प्रयाणम्	5	25-26
12 युद्धम्	8	26-27
13 शत्रु-पलायनम्	7	28-29
C. रस-तरङ्गः		
1 काम-प्रभावः	4	30
2 नायिका	6	30-32
3 पौगण्डावस्था	7	32-33
4 यौवनम् :—		
बालाङ्गानि	4	33-34
a वेणी	3	34
b मुखम्	3	35
c भ्रुवौ	1	35
d नयने	1	35
e कटाक्षः	1	36
f नासिका	1	36
g तन्मौक्तिकम्	2	36
h कण्ठः	1	36
i बाहू	1	37
j कुक्षौ	6	37-38
k मध्यम्	1	38

Subjects	Total No. of verses	Pages
l रोमावली	3	38-39
m जघनम्	1	39
n ऊरुः	1	39
o पादौ	1	39
p नखानि	1	39
5. [रस-वर्णनम्]		
a सम्भोग-वर्णनम्	2	40
b विपरोत-सुरतम्	1	40
c वियोगः	8	40-42
d हास्यः	2	42
e कष्टाणां	1	42-43
f रौद्रः	2	43
g भयानकः	1	43
h वीभत्सः	1	43-44
i अद्भुतः	1	44
j शान्तः	1	44
D. अन्योक्ति-तरङ्गः		

अन्योक्तयः—

1 सूर्यस्य	5	45-46
2 चन्द्रस्य	4	46
3 मेघस्य	8	47-48
4 सिंहस्य	4	48-49
5 गजस्य	4	49-50
6 कोकिलस्य	5	50-51
7 भ्रमरस्य	7	52-53

	Subjects	Total No. of verses	Pages
9	शुकस्य	1	54
10	चातकस्य	1	54
11	चकोरस्य	3	54-55
12	वृक्षाणाम्		
	a [रसालस्य]	5	55-56
	b [पनसस्य]	1	56
	c [नारिकेलस्य]	1	56
	d [दाडिमस्य]	1	57
	e [कदली-तरोः]	1	57
	f [वदरी-तरोः]	1	57
	g [चम्पकस्य]	1	57-58
	h [केतकस्य]	1	58
	i [पलाशस्य]	1	58
	j [अशोकस्य]	1	58-59
	k [निम्बस्य]	1	59
13	कमलस्य	3	59-60
14	[रत्नाकरस्य]	3	60
15	शङ्खस्य	2	61
16	तडागस्य	1	61
17	कूपस्य	2	61
18	a [जलस्य]	1	62
	b अस्योत्तरम्	1	62
19	दावानलस्य	1	62
20	कस्तूरिकायाः	1	62
21	दुन्दुमेः	1	62-63
22	सङ्कीर्णोऽन्योक्ती	2	63

Subjects	Total No. of verses	Pages
E. प्रशस्त्यादि-तरङ्गः		
1 प्रशस्ति-तरङ्गः	1	48
2 भक्ति-तरङ्गः		
भक्ति-लक्षणम्	1	64
द्विधा भक्तिः	2	64
तत्त आद्या		
a श्रवणम्	2	64-65
b कीर्तनम्	5	65
c स्मरणम्	5	66
d पाद-सेवनम्	1	67
e अर्चनम्	1	67
f वन्दनम्	3	67-68
g दास्यम्	1	68
h सख्यम्	1	"
i आत्म-निवेदनम्	1	"
3 वैराग्य-तरङ्गः	14	69-71
[ग्रन्थकृत् परिचयः]	5	71-72

APPENDICES

1 Verse-index	...	73-78
2 Alphabetical index of the poets mentioned in the Padyāmṛta-taraṅgiṇī	...	79
3 Alphabetical index of the works quoted in the Padyāmṛta-taraṅgiṇī	...	80

4	References, variant readings and notes.	...	81
5	<i>List of metres</i>		
6	<i>List of Abbreviations</i>		
7	<i>Bibliography</i>		
8	<i>General Index</i>		

DESCRIPTION OF THE MANUSCRIPTS OF THE PADYĀMṚTA-TARAṄGINĪ.

A=MS No. 146 of 1875-76, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 43. It contains only two taraṅgas, viz. 1 and 11. Folios 8 (containing vv. 11-12) and 10 (containing vv. 16 and 17) are missing. Size: 10×4 inches. The text of the Padyāmṛta-taraṅginī is written in the middle and the commentary in the remaining part (i.e. at the top and the bottom) of the page. Lines: 4-6 of the Text and 3-6 of the commentary. Letters 16-20 in each line of the Text and 40-45 in each line of the commentary. Substance: country-made paper. Character: Nāgara. This MS. is fairly correct. There are some careless mistakes; e.g. मल्यी (f. 7 b, l. 4) for मल्ली (p. 3, l. 16), स्मेरायमन (f. 8 b, l. 4) for स्मेरायमाणे (p. 4; l. 18), etc. No date.

B=MS. No. 444 of 1884-87, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 26. It consists of only the first taraṅga and part of the fourth taraṅga (up to v. 65). Pagination not continuous; folios 1-7—Taraṅga I and folios 1-9—Taraṅga 4. The verses of the Padyāmṛta-taraṅginī are written in the middle and the commentary of Jayarāma in the remaining portion of each page. Size: 10×4 inches. There are usually 10 lines in each page, 3-7 of the text and 3-7 lines of the commentary as well. Letters: 35-42 in each line of the text and 40-48 in each line of the commentary. Corrupt: omissions and commissions abound. There are some

careless mistakes as well; e.g. स्मेरायमान (f. 8b, l. 3) for स्मेरायमाणे (p. 4, l. 18); हरिहरिता (f. 12 b, l. 5) for हरिहरहरिता (p. 8, l. 9); कल्पवृक्षा (f. 13b, l. 4) for कल्पवृक्षाः (p. 9, l. 7), etc.

C=MS. No. 314 of 1884-86, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 18. It consists of only the first taraṅga. The text, as in MSS. A and B, is in the middle and the commentary in the remaining part of each page. Lines: 2-6 of the text and 7-11 of the commentary. Letters 26-35; a few less in the middle of each page. Size: $9\frac{1}{2} \times 6$ inches. Substance: Country-made paper. Character: Nāgara. Careless mistakes are not infrequent, e.g. काकदण्डः (f. 4a, l. 8) for कालदण्डः (p. 2, l. 10); कचित् (f. 5a, l. 8) for चकित्, (p. 2, l. 18), etc. No date.

D=MS. No. 459 of 1899-1915, belonging to Bhandarkar Oriental Research Institute, Poona.

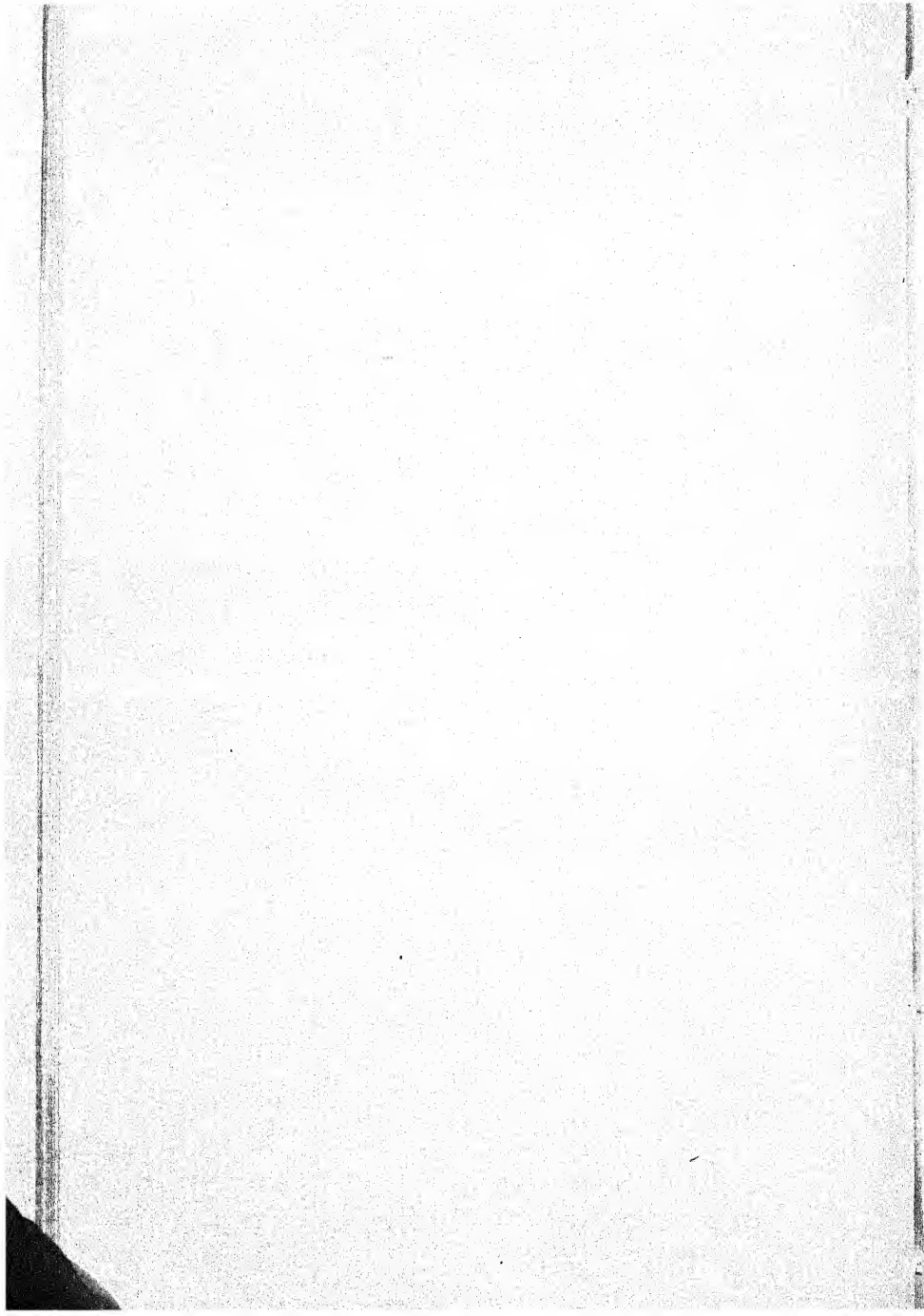
Folios 7. Size: $12 \times 4\frac{1}{2}$ inches. The hand-writing, particularly in the last folio, is very bad. Text in the centre of each page and commentary in the rest of the page. Lines: 1-6 of the text and 8-13 of the commentary. Substance: country-made paper. Character: Nāgara. This MS. breaks off at v. 27 of the first taraṅga. Fairly correct.

E=MS. No. 376 of 1884-1887, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 10. This manuscript begins from v. 36 of taraṅga II and continues upto v. 1 of the fifth taraṅga. Size: $12\frac{1}{2} \times 8\frac{1}{2}$ inches. *No Commentary.* Lines 12 in a page. Letters: 48-52. Substance: country-made paper. Hand-writing careless. Corrupt.

F = MS. No. 250 of 1880-81, belonging to Bhandarkar Oriental Research Institute, Poona.

Folios 5. Size: $10\frac{1}{2} \times 4\frac{1}{2}$. Lines 6-10 in a page. Letters 29-31 in a line. Corrupt. *For various mistakes in this MS, see pp. 64-71 of this edition.* Substance: country-made papers. Character: Nāgara. *This is the only MS. used that deals with the fifth taraṅga except only one verse contained in MS. F.* The MS. referred to in footnotes in pp. 64-71 is, therefore, MS. F. This MS. does not contain the commentary. *The date of the composition of the Padyāmṛta-taraṅgiṇī is given here as 1760 Saṃvat i.e. 1674 A.D.* The date of the MS. itself is not, however, known. The MS. has a rather old look.



**The verses of the poets of the Padyāmṛta-taraṅgiṇī
found in the PT. as well as other works.**

Akabariya-Kalidāsa :—

अनाराध्य काली०—PV. v. 786.

इयती जगती—PV. v. 126 ; SS.
v. 124.

उदञ्चत्-कण्डु०—PV. v. 36.

कनकच्छत्रमम्बायाः—PV. v. 46.

कालिन्दी-चारु०—PV. v. 33.

कालिन्दी-वौचि०—PV. v. 25.

कृत्वा कर्णाट-कान्ता—PV. v. 620 ;

SSS. v. 330.

कशा कर्कशा केसरि—SHV.

v. 273.

घन-सिग्ध-चञ्चत्०—PV. v. 35.

चञ्चद्रोमाञ्च-वीची—PV. v. 38.

चलमान-चम्पक०—SSS. v. 329.

चन्द्रं चन्द्रार्धचूडं—PV. v. 76.

जटा-कटाह-संभ्रम०—PV. v. 15.

जरीजम्भदम्भो०—SHV. v. 274.

जह्वाल क्षोणिपाल—SS. v. 174 ;

PV. v. 168, (anon.) ; v.r. अह्वाल ।

तुङ्ग-ब्रह्माण्ड—SS. v. 63.

त्वयि प्रचलिते—PV. v. 111.

धम्मिल्ल-श्रीः—PV. v. 34.

पिकाली वाचाली—PV. v. 611 ;

SSS. v. 309.

भृङ्गालिः कण्ठ-माला—PV. v. 609.

भृङ्गि-प्रस्तुत-गीति०—PV. v. 14.

मदन-विजय-यात्रा—PV. v. 580 ;

SSS. v. 205. *This verse is*

attributed to Kalidāsa

and Akabariya-Kalidāsa.

सृष्वैव निगदन्यमी—PV. v. 139.

सौलौ किं नु महेश—PV. v. 16.

राम त्वद्वत्—PV. v. 96.

रुद्राणी-दत्त-पञ्चाङ्गुल०—PT. v. 6 ;

PV. v. 11.

लालाटेक्ष्ण—PV. v. 259.

वदन्तु देव तावकं—PV. v. 67.

वाह-वूह-खुर०—SS. v. 168 ; PT.

v. 91, (भानुकर) ; PV. v. 133,

(भानुकर)

विष्कार्य व्योम-गङ्गा०—PV. v. 77 ;

SS. v. 80.

वीर त्वं कामुक०—PT. v. 97 ;

SS. v. 158.

बेलामुहङ्गा—PT. v. 72 ; PV. v.

66 ; SS. v. 121.

शार्दूलोऽसि—PV. v. 53.

सेवा-सारम्भ-जम्भ—PV. v. 47.

स्फूर्जच्चक्षुःकोर—PV. v. 37.

स्मेरे चन्द्रावतंसे—SHV. v. 124.

हस्ताम्भोजालिमाला—PT. v. 89 ;

PV. v. 138.

हे गौरि ! ब्रूहि—PV. v. 65.

हे मल्लि हे मालति—PV. v. 732.

Āśā Misra :—

पार्वतीमोक्षधीमेका०—PT. v. 29 ;

PV. v. 42.

Bhānudatta :—

नयनीतृपल-जल—PT. v. 166.

हस्ते धृतापि शयने—PT. v. 126.

Bhānukara :—

अतुल्यसद्विसं—SSS. v. 327.

अथ संसार०—SA. v. 529.

अथोत्तरस्यां—SA. v. 328.

अनुवनमनुयान्तं—PV. v. 793.

अवलाकृतिं—SSS. v. 83.

अभ्युल्लसन्ति—SA. v. 600.

अमरैर्गतं—PV. v. 726.

अम्बरमेष—PV. v. 650 ; SSS.

v. 424 ; SA. v. 601.

अयं रेवा-कुङ्कः—SA. v. 234.

अये मातस्ततः—PT. v. 107.

अलक्षित-कुचामोहं—SA. v. 173 ;

SSS. v. 118 ; PV. v. 540,

(गणपति).

अहो बाणस्य—SA. v. 591 ; SSS.

v. 404.

आकाशे नटनं—SA. v. 469 ;

SSS. v. 713.

आचुम्बा विम्बाधरं—SA. v. 610 ;

PV. v. 657.

आचपतं किल—SSS. v. 836.

आद्यः कैरपि—SA. v. 402.

आधाय मानं—SA. v. 672.

ईषद्वक्त्रित०—SA. v. 115.

उक्तं यत्—SSS. v. 751.

उच्चैर्विरौति—SA. v. 574.

उत्सष्टु सम्बुज०—PV. v. 602.

उरोरुद्धा—SSS. v. 706.

ऊरीकर्तुं—PV. v. 877.

एतत् पुरः—SA. v. 318.

एते चित्त-विलोचना—SA. v. 236.

एते वारि-कणान्—SA. v. 258 ;

SHV. v. 1851.

एते समुल्लसद्भासो—SSS. v. 451.

ओंकारो यस्य कन्दः—SHV. v. 27.

कथय कथमुरोज०—SA. v. 279.

कर्ण-कम्पित-रसाल०—SA. v. 270.

कान्ते कानक-जम्बीरं—SA. v. 327.

काम-सङ्गर-विधौ—PV. v. 477 ;

SSS. v. 748.

कामस्य जेतुकामस्य—SA. v. 617.

किं मुधा नयसि—PV. v. 819.

- कुन्दं दन्तैर्मधुनि—SSS. v. 564.
 केयूरं न करे—SA. v. 74.
 केशः कुन्दं—PV. v. 321.
 क्रीडा-तुङ्गं—PV. v. 810.
 क्रूर-संसार—PV. v. 616.
 क्षीणीकाम निजाम तावकं—PT. v.
 85 ; SS. v. 184.
 क्षीणीकाम निजामशाह—SS. v.
 105 ; PV. v. 69.
 क्षीणी-पर्यटनं—PV. v. 815.
 गोपी-कटाक्ष—PV. v. 866.
 चन्द्रोदये चन्दनं—SA. v. 303 ;
 SSS. v. 178.
 चरम-गिरिं—SSS. v. 152.
 चलं चेतः पुंसां—SA. v. 756.
 चेतु पौरादपि—SA. v. 260.
 जातः सन्त्यं—PV. v. 707.
 तमोजटाले—SA. v. 326.
 तव कुवलयोच्चि—SSS. v. 798.
 तस्या वदन-चन्द्रस्य—SHV. v. 1647.
 तौच्छेस्त्रिगमरुचः—SA. v. 1.
 तादृग्दण्ड-विवर्तं—PV. v. 161.
 ताराक्षतानिव—PV. v. 573.
 तुङ्गाभोगे स्ननं—SA. v. 135.
 तुषार-भारं—PV. v. 656 ; SSS.
 v. 450.
 त्वं दूति निरगाः—SSS. v. 606.
 त्वं पौयूष—SA. v. 317.
 त्वदरि-नृपति—SS. v. 172.
 दर-सुकुलितं—PV. v. 305.
 दाने द्रावीयसि—PV. v. 100.
 दासाय भवनं—SA. v. 246.
 दुःखं दीर्घतरं—SHV. v. 1944.
 दूती विदुदुपागता—SSS. v. 177.
 दृष्ट्वा प्राङ्गणं—SA. v. 273.
 देहं हेम-द्विति—SA. v. 134.
 देहे दुललितस्य—SA. v. 238.
 द्राक्षां प्रदेहि—PV. v. 691.
 धम्मिल्लो भङ्गमेतु—SSS. v. 727.
 नख-क्षतमुरःखले—SSS. v. 752.
 नभोलता-कुङ्कुमं—SSS. v. 193.
 नयनस्य तुलां—SA. v. 80.
 नायं सुच्यति—SA. v. 690.
 नारीणां वचनेन—PV. v. 766.
 निजाम वसुधां—PV. v. 132.
 निद्रालु-केकिं—SA. v. 267.
 निष्पीते कलसोद्भवेन—SS. v. 132.
 निर्गोतव्यो मनसिजं—SA. v. 137.
 निर्वेदः सरसीं—SSS. v. 192.
 नीराणि नक्तं—PV. v. 741.
 नीराक्षीरमुपागता—SA. v. 189.
 नूनमूर-द्वयं—PV. v. 199.
 नृपति-निजामं—PT. v. 84 ;
 SS. v. 143 ; PV. v. 131.
 पतितैः शिरीषं—SSS. v. 82.
 परीरम्भारम्भं—PV. v. 812.

- पद्मिनीनामधिपत्य—SSS. v. 181.
 पाथोद-कीर-पटलेन—SA. v. 558.
 पायाङ्कु-वयुः—SHV. v. 74 ;
 PV. v. 864.
 प्रातः-स्मेरं—SA. v. 198 ; SSS.
 v. 817.
 विम्बं चण्डरुचो—PV. v. 858.
 भङ्गं भिन्नाः प्रति—PT. v. 95 ;
 SS. v. 156.
 भूयादेष्ट सतां—SHV. v. 46 ; PV.
 v. 853.
 मेरीभाङ्कति—SS. v. 150 ; PV.
 v. 114.
 मयायाते सपदि—SA. v. 222.
 मलय-पवनं—PV. v. 615 ; SSS.
 v. 325.
 माला बालाम्बुजं—SSS. v. 582.
 मिलित-मिहिर-भासं—SS. v. 163.
 मृगाङ्गमागतं—SA. v. 348 ; PV.
 v. 560 ; SSS. v. 148.
 यत् पद्मवं—PV. v. 717.
 रमसादपि—SA. v. 292.
 रेखा काचन—SA. v. 192 ; SSS.
 v. 799.
 वक्षोज-द्वयं—SA. v. 54.
 वाणी कार्तिकं—SA. v. 199 ;
 SSS. v. 835.
 वाह-वाह-सुरं—PT. v. 91 ; PV. v.
- 133 ; SS. v. 168, (अकवरीब-
 कालिदास) ।
 वेदस्याध्ययनं—PT. v. 266.
 लङ्का-धामनि वीरभानु—SS. v.
 102 ; PV. v. 68.
 लोलालि-पुञ्जे—SA. v. 206.
 विना सायं कोऽयं—PT. v. 136 ;
 SHV. v. 1637.
 विरहे विटपच्छायां—SHV. v. 1933.
 वीणामङ्गे—SHV. v. 1952.
 वैषम्यं श्रुतिं—SHV. v. 1749 ; SA
 v. 62.
 शङ्का-शङ्कलितेन—PV. v. 464.
 शून्यं कुञ्ज-गृहं—PV. v. 361.
 शृगाल-शशं—PV. v. 690.
 श्लोकार्धे वा तदर्धे—SHV. v. 468.
 श्रूयुः कृष्यतु—SA. v. 240.
 संस्पृश्य स्ननं—SSS. v. 20.
 सन्निगृह्य चिकुरं—SSS. v. 13.
 समर-विहरदम्बदु—SS. v. 131.
 समर्पा हृदि—SA. v. 697.
 समुपागतवति—SA. v. 264.
 समेत्य वहिरङ्गनात्—PV. v. 387.
 साक्षादभूत् स्वयम्भू—SA. v. 478 ;
 SSS. v. 737.
 सौन्दर्यस्य मनो—SA. v. 139.
 सातं वारिद-वारिभिः—SA. v. 288 ;
 PV. v. 363.

- स्नातं वारिषु—PT. v. 42. उच्चैश्चैवत्ताल०—SP. v. 66 ; SHV.
 हस्ते धृताऽपि—SSS. v. 825. v. 28.
 हारस्त्रुत्यति कङ्कणं—SA. v. 470 ; उच्चैर्ब्रह्माण्ड०—SP. v. 58 ; SHV.
 SSS. v. 714. v. 3.
 हेमन्त-हिम०—PV. v. 649 ; SSS. कतिपय-पुरखानी—SMV. v. 11,
 v. 424 ; SA. v. 599. p. 460.
 Bhānukara and Gaṇapati :— कल्यान्त-क्रोध०—SMV. v. 26,
 तपोवने केसरिण्यो—PV. v. 665. p. 20 ; SP. v. 97 ; SHV. v. 101.
 Bhānukara, son of Gaṇapati :— कुम्भोपान्तं—SHV. v. 122.
 यशोधननिधेर्यदा—PV. v. 789. खर्जू-जर्जर-गाल—SMV. v. 9,
 Bhānukara Miśra :— p. 460.
 क्रीडा-मूलं—PV. v. 881 ; PT. गौरी-कान्त—SMV. v. 10,
 v. 63, (भास्कर) p. 460.
 Bhānu Miśra :— जोमूतवाहन—SMV. v. 57,
 क्रीडं तातस्य—PT. v. 7. p. 392.
 Bhartṛhari, author of ते दूरोद्दण्ड—SHV. v. 123.
 Nīti-s'ataka, Śrīgāra-s'ataka, त्वत्तीरे तरु-कोटरान्तर०—SMV. v.
 and Vairāgya-s'ataka. 10, p. 370.
 See Introduction, Sec. C, दान-स्रोतः—SHV. v. 121.
 under Bhartṛhari. सा गर्वी रश्मिभेदिन्—SHV. v. 253.
 Bhaṭṭa Nilakaṇṭha :— येनानन्दमये—PT. v. 208 ; SMV.
 आकारेण नरेण—PT. v. 258. v. 13, p. 73 ; SP. v. 844.
 मतिर्मम—PT. v. 20. येनानर्गल०—SMV. v. 8, p. 87 ;
 SP. v. 907.
 Bheribhāṅkāra :— ये दृष्टा-लङ्घरी०—SMV. v. 22,
 अमुष्मिन् संसारे—SHV. v. 251. p. 380.
 आयुर्वायु०—SMV. v. 24, p. 380 ; ये स्वप्नेऽपि चिरं—SMV. v. 7,
 SHV. v. 252. p. 459.

रमो युखतरं—SMV. v. 8, p. 460.

सप्तानामयुगान्तं—SMV. v. 54,
p. 343.

सष्ट-व्याकृष्टं—SMV. v. 25,
p. 20 ; SHV. v. 100.

Bilvamaṅgala *alias* Kṛṣṇa-
līlās'uka or Līlās'uka, son
of Damodara and Nīlī :—

अखिल-भुवनं—SA. v. 9.

अर्धोऽन्वीलितं—SP. v. 115 ; PT.
see f. n., v. 14 ; PA. v. 130.

कृष्ण त्वं नवम्—PT. v. 15 ;
SP. v. 130.

नव-नीलम्—SP. v. 73.

परमिममुपदेशं—PT. v. 272 ;
SP. v. 72.

मातर्नातः—PT. v. 35.

राधा-वासं—SA. v. 205.

वासः सञ्जाति—PT. v. 16 ; PĀ. v.
283, (anon.).

श्यामीभूतं प्रेम—PT. v. 273.

For a detailed account of
the works of Bilvamaṅgala,
see Introduction, Sec. C, under
Bilvamaṅgala.

Candracūḍa :—

कान्तारे जल-वृक्षं—SS. v. 97.

काष्ठासुषुप्तात्—SS. v. 98.

गङ्गा-सागरं—SS. v. 92.

चन्द्रवन्दनं—SS. v. 90.

चन्द्राद्रूपां—SS. v. 91.

चिदेष वर्ष-निचयेन—PV. v. 780.

चूडापीडाभिरामाः—SS. v. 139.

तत्तेजःप्रतिभां—SS. v. 89.

तथाऽश्लुवानेन—SSS. v. 252.

यत् प्रोक्तं—PT. v. 44.

सूर्येऽस्तं समुपागते—PV. v. 590.

हरिनाम हेम—PT. v. 267.

Candrakavi :—

जलधर जल-भर—PT. v. 195 ;
SP. v. 769.

Candras'ekhara :—

दृतीय-नयनोदरं—PT. v. 11 ;
PV, v. 24.

Devagaṇa :—

गतेनापि न—SP. v. 4126.

गन्धर्व-नगराकारं—SP. v. 4123.

दानाय लक्ष्मीः—SP. v. 463.

दृष्ट्वैव विकृतं—SP. v. 4145.

धावित्वा सुसमां—SP. v. 4159.

नन्दन्ति मन्दाः—SP. v. 4124.

अमर अमता—PT. v. 212.

मन्त्रोद्भावितां—SP. v. 4158.

मितुं कलतुममितं—SP. v. 4125.

मियमाणं मृतं—SP. v. 4169.

यन्मनोरथं—SP. v. 453.

Dharanīdhara :—

अध्याजी घन-वेदि०—SS. v. 101.

कीदृखस्तव हस्तगो—PT. v. 98 ;

SS. v. 161.

निज-नयन०—KVS. v. 153.

पुनरुक्तावधि—KVS. v. 294 ;

SUK. v. 32.3, p. 89.

प्राणेशमभिसरन्ती—SUK. v. 66.4,

p. 113.

संकुचिता इव—KVS. v. 83.

Gadādhara :—

अदम्भा हि रम्भा—PT. v. 118.

उत्क्षिप्तं सह—SUK. 19. 5,

p. 291.

कल्याणं नः—SUK. 57. 5, p. 266.

दोलायमाना—SSS. v. 103 ; SA.

v. 587.

निगूढं कुत्रापि—SUK. 71. 3,

p. 51.

निर्दग्धाः कुसुम०—SHV. v. 1004.

प्रौढ-प्रेम-रसा०—SUK. 28. 3, p. 22.

यदीय-सौध०—SSS. v. 266.

वत्से मालति—SUK. 42. 4,

p. 216.

वर्षासु जाता—SSS. v. 353.

विधत्ते यत्तौषं—SHV. v. 1005.

शिरोभिर्मा०—SUK. 23. 5,

p. 294.

सर्वतीदृगत०—SHV. v. 1006.

For गदाधर-वैद्य or वैद्य-गदाधर, apart from one गदाधर without any designation, see SUK., Introduction, pp. 49-50. A large number of his verses are quoted in the SUK.

There is another गदाधर-नाथ of whom three verses have been quoted in the SUK. Another गदाधर-नारायण, also called Gadādhara, has also been noticed here.

Gaṇapati :—

अंसेन कर्णं—SSS. v. 66 ; PV.

v. 543.

अम्बर-विपिन—SSS. v. 186 ; SA.

v. 374.

अलक्षित-कुचाभोगं—PV. v. 540 ;

SA. v. 173, (भानुकर) ;

SSS. v. 113, (भानुकर).

इह महिष०—PV. v. 661.

कर्णौ तावत्—SA. v. 76.

कीकानुज्जीवयन्तः—SSS. v. 14.

गणेश्वर-कवेर्वचो—PV. v. 788.

तपोवने केसरिणी—PV. v. 665.

See also Bhānukara and Gaṇapati.

तस्यास्तनौ—PT. v. 169.

तिर्यक्त्वादबुधः—SUK. v. 68. 2,
p. 49.

दत्तं करं—SA. v. 187.

दिग्बाला-कर०—SSS. v. 195.

दृशा विदधिरे दिशः—SSS. v. 102 ;
SA. v. 586.

नत-भ्रूवो लोचन०—SA. v. 82.

नारुण्यं मुख०—SA. v. 224.

निषीय यौयूष०—SSS. v. 263.

निरीक्ष्य वेणी०—SSS. v. 68 ;
PV. v. 544.

पायादुगजेन्द्र०—SMV. v. 45,
p. 23 ; SHV. v. 118.

पथोधरस्तावदयं—SA. v. 138 ;
PV. v. 203.

प्रदोष-मातङ्ग०—PV. v. 583.

प्रेरयन्ति हृदयं—SA. v. 219.

वज्रा वयो मां—PV. v. 207.

भानोः पादेर्दहन०—SSS. v. 60.

भालस्थली-चन्द्र-कला—SA. v. 70.

भ्रूमृन्मौलि-तटीषु—PT. v. 88 ; PV.
v. 142 ; SS. v. 135.

भो लोलिम्ब-कवे—SSS. v. 196.

भ्रमचरण-पङ्कज—SSS. v. 93 ;
PV. v. 527.

भ्राम्यन्महागिरि०—SSV. v. 61.

मध्योऽयं बलि०—SA. v. 60.

मन्वेऽरगये कुल०—PV. v. 89 ;
SS. v. 95.

मङ्गी-माला-धिया—PT. v. 10 ;
PV. v. 19.

मुक्ते काञ्चन-कुण्डले—PV. v. 539.

यत्रालसा हरिण०—SSS. v. 264.

यस्याः संयमवान्—SA. v. 68.

लग्नः सौध०—SSS. v. 267 ;
PV. v. 591.

वह्महल-मारुत०—SSS. v. 59.

वीणामङ्गे कथमपि—SA. v. 743.

सानन्द-कन्दुक०—SSS. v. 94 ;
PV. v. 528.

स्थल-कमल०—SSS. v. 285 ; SA.
v. 618.

द्विया सखीनां—SSS. v. 67.

Gauḍa :—

कर-वारिरुहेण—PT. v. 100 ;
SS. v. 159.

See also Gauḍīya in PĀ.
v. 95, p. 39, गोवर्धनप्रस्थ० ।

Govindarāja [Bhaṭṭa.

SMV. v. 4, p. 57] :—

आः किमर्थमिदं—SSV. v. 213.

कर्पूर-चन्द्र०—SSV. v. 1084.

किरण-निकरै०—SSV. v. 906.

क्षुब्ध-दैवानिलोद्भूते—SSV. v. 3107.

चित्तं यदेव—SSV. v. 1520.

छिद्र-वृन्दावृते—SMV. v. 4, p. 57.
 दौर्जन्यमात्मनि—SP. v. 1031.
 निजकुलोचितं—SMV. v. 2, p.
 79; SSV. v. 760.

निःस्पन्द-लोचनं—SSV. v. 1419.
 नेत्रे तन्मार्ग-लोले—SSV. v. 1410.
 भो भोः करीन्द्र—SP. v. 925 ;
 SSV. v. 627.

यदि वयमपराधिनं—SSV. v. 1599.
 यामः स्वस्ति तवास्तु—SSV. v.
 911.

वरमिह रवि-तापैः—SSV. v. 998.
 संप्राप्य कोकिलं—SSV. v. 767.
 सारं शास्त्रं—PT. v. 277.
 सुविहितमभिधानं—SSV. v. 1522 ;
 see also SP. v. 571 for
 one *Govindarājadeva* :
 स्थित्वा स्थैर्यां, etc.; op.
 cit., v. 3261, मार्जारी हिम-
 वालुकां ; op. cit., v. 3457,
 इतो विद्युत्पुञ्जं ।

Guṇākara :—

चलन्ति येषां—SP. v. 1571.
 चीत्कारैः सवतोऽपि—SP. v. 1570.
 तावद् गर्जन्ति—PT. v. 78 ; SP.
 v. 1574.
 परिभ्रमन्त्या—SP. v. 3914 ; SSS.
 v. 116 ; SA. v. 172.
 अमात् प्रकीर्णं—SP. v. 3913 ; SA.
 v. 171.

मातङ्गैरपि—SP. v. 1576.
 रक्षन्ति पक्षं—SP. v. 1573.
 सेतुं संभेदयन्तो—SP. v. 1572.
 सैन्योत्तारणतो—SP. v. 1575.

Haribhāskara or Bhāskara
 (also called Hari):—

अङ्गीकुर्वन्ति—PT. v. 23.
 अङ्गीकृत-तितित्तः—PT. v. 45.
 अजस्रं लसत्—PT. v. 133.
 अनन्याश्रितं—PT. v. 196.
 अभिलषन्ति—PT. v. 142.
 अमृतादमृतं—PT. v. 28.
 अम्बकेश्वरं—PT. v. 297.
 आषाढ-मासे—PT. v. 301.
 आस्य श्रीद्विजं—PT. v. 129.
 ऊरु रम्भे बाहु—PT. v. 128.
 एषा लता यदि—PT. v. 113.
 कदा नु कन्यां—SMV. v. 6,
 p. 226.
 कराल-कालं—PT. v. 43.
 करि-कपोलं—PT. v. 211.
 कर्पूर-पूरं—PT. v. 64.
 किं यौवने—PT. v. 127.
 क्रीडा-मूलं—PT. v. 63.
 गङ्गा रिङ्गतरङ्गां—PT. v. 36.
 गुर्वङ्गना-प्रसङ्गो—PT. v. 110.
 गो-कण्ठात्—PT. v. 132.
 चुम्बितोऽपि—PT. v. 248.
 चेतस्तरो शोकं—PT. v. 264.

- जानीमो यत्प्रताप०—PT. v. 59.
 जगद्दीनता०—PT. v. 30.
 जटाटवी-गलज्जल०—PT. v. 9.
 जाने याने त्वदीये—PT. v. 90.
 तत्सुतो भास्करः—PT. v. 300.
 तदीय आनकोद्धत०—PT. v. 74.
 तर्कोदि-पक०—PT. v. 2.
 तस्मादुद्धत०—PT. v. 299.
 तवारि-नारी०—PT. v. 71.
 तिलोत्तमा ते—PT. v. 116.
 देव-राज-रसा०—PT. v. 3.
 देवी सम्पन्न०—PT. v. 25.
 दोर्मौलदन्त०—PT. v. 4.
 द्विजराजैकाधीना०—PT. v. 226.
 धूली-भरोद्धूलन०—PT. v. 76.
 न भूतो न भावी—PT. v. 39.
 निज-मन्दिर०—PT. v. 154.
 निज-हृत्-पशु०—PT. v. 198.
 नितम्ब-भागं—PT. v. 172.
 निधिरखिल०—PT. v. 17.
 निद्वन्द्वादपि—PT. v. 148.
 निर्मलमम्बर०—PT. v. 224.
 निशाचरोऽपि—PT. v. 187.
 नील-पङ्कज०—PT. v. 138.
 नेत्राणो चातुरी—PT. v. 121;
 SSS. v. 806.
 पत्युः स्वस्य—PT. v. 242.
 पद्मिनी-मूर्तिमत्०—PT. v. 1.
 परिमित-विशिखो—PT. v. 111.
 पुरोरैर्मूढन्या—PT. v. 40.
 प्रभृति-स्थानं—PT. v. 37.
 प्रोद्यत्-काल०—PT. v. 181.
 बाले रसाले—PT. v. 137.
 द्रूमो गम्भीर०—PT. v. 251.
 भिन्दंश्चञ्चत्प्रताप०—PT. v. 86.
 भुवन-त्रय०—PT. v. 197.
 भूरिशो यदपि—PT. v. 227.
 मन्दं मनोभव०—PT. v. 120;
 SSS. v. 805.
 मातः पातक०—PT. v. 33.
 मार-राजकुमारेण—PT. v. 147.
 मारवा जलदं—PT. v. 61.
 मित्रत्वं मधुपेषु—PT. v. 243.
 मोहान्धकार०—PT. v. 274.
 मौनमाचरति—PT. v. 207.
 यावन्नोदेति—PT. v. 24.
 रणति काक०—PT. v. 206.
 रत्नामृते च—PT. v. 245.
 रसय त्वं मम—PT. v. 269.
 लसन्मौक्तिक०—PT. v. 131.
 लीनो नाभि०—PT. v. 153.
 वरं दारिद्र्य०—SMV. v. 6, p. 403.
 विभीषण-रणावनी०—PT. v. 109.
 विशेषकीकृता०—PT. v. 8.
 वेद-वाक्य०—PT. v. 298.
 शनैरधिरणाङ्गनं—PT. v. 202.
 श्यामा मिलिन्द०—PT. v. 132.
 श्रीमत्तया—PT. v. 80.
 श्रीमाहेश्वर०—PT. v. 186.
 सतां पूरितानेक०—PT. v. 31.

सद्धीरकादि०—PT. v. 79.

समुदेष्यति मम—PT. v. 225.

सुर-मुनि-मौलि०—PT. v. 275.

हर-नयन०—PT. v. 134.

हरार्ध-तनुहारिणी—PT. v. 28.

हालाहलादप्य०—PT. v. 165.

हित्वा सेवां—PT. v. 218.

Kṛṣṇa Miśra :—

अद्याप्युन्मद०—SP. v. 4067.

इदमपटु—SP. v. 878; SMV. v.

39, p. 126.

उद्योगिनं पुरुष०—SP. v. 455.

गङ्गा-तीर-तरङ्ग०—SSV. v. 3078.

जातोऽहं जनको—SSV. v. 3321.

नास्माकं जननी—SSV. v. 2400.

प्रभवति मनसि—SP. v. 3081.

फलं स्वेच्छा-लभ्यं—SMV. v. 3, p. 443.

मध्याह्नाक०—PT. v. 271.

मुक्ताभा नृ-कपाल०—SP. v. 106;

SMV. v. 53, p. 25.

लभ्यं लभ्यमिदं—SMV. v. 19, p. 440.

वयमिह परितुष्टा[:]—SUK. v. 64.

4, p. 320.

वेश्या-वेश्मसु—SMV. v. 11, p. 307.

अथो दोला-लोला—PT. v. 294.

श्रीयौ-भार-भरालसा—SUK. v. 17.

4, p. 79.

Lakṣmaṇa :—

अधिपञ्चवदी—SHV. v. 12.

अपि दिनमग्निरेषः—SSS. v. 437.

अये नृपति०—SS. v. 100.

इयं धत्ते धीरे—PT. v. 170.

इयञ्छिद्रूपापि—PT. v. 41.

उदञ्चद्वज्जोज०—SA. v. 204.

एनं विहाय—SA. v. 170.

कान्ते नितान्तं दयिता—SA. v. 445.

कामेन कामं—SSS. v. 348; SA. v. 551.

कृपाण-किरणानलं—PV. v. 154.

खद्योत-पोत०—SA. v. 557.

गगन-विपिन०—SA. v. 394.

चन्द्र-बिम्ब०—SA. v. 561.

चोलांगना-कुच०—SSS. v. 27.

तारका-विमल०—SSS. v. 190.

त्वदीय-मुख०—SSS. v. 685.

ददात्यधर०—SSS. v. 433.

दुग्धाम्भोधा०—SS. v. 59.

दृश्यं चेन्मुख०—SSS. v. 686.

देव क्षौणि-तला०—PT. v. 55.

देव त्वद्यशसा—SS. v. 60.

द्विज-संगति०—SSV. v. 1510;

SMV. v. 20, p. 180.

नरविफल०—SSS. v. 697; SA.

v. 457.

निदाघ-काले—SA. v. 530.

निद्रितस्य वत—SSS. v. 365.

निशाधिनाथस्य—SA. v. 375.

नेत्रैः सहस्रैः—SA. v. 780 ; SSS.

v. 684. v.r. सहस्र-नेत्रैः

पाद्यं दुग्धाम्बुधिं—SS. v. 58.

पिपासुरिव—PV. v. 241; SA.

v. 85.

प्रतसायःपिण्डाविव—PT. v. 113;

PV. v. 175; SSS. v. 772;

SA. v. 35.

भवत्तुरग-निष्ठुर—SS. v. 166.

भृङ्गीरवो मङ्गलं—SSS. v. 274.

मदानने चुम्बनं—SA. v. 453.

मन्दं मन्दं ध्वनति—SSS. v. 393.

मरुतो हन्त—SA. v. 609.

या कामिनी सा—SA. v. 560.

युष्मद्दोर्दण्डं—SS. v. 167.

रम्भोरु देहं—SSS. v. 86.

रे पद्मिनी-पत्र—PV. v. 735.

‘रोरी’त्येतद्—PT. v. 47.

विघ्नेशः सर्वं—PV. v. 10.

समुन्नमदुरं—SSS. v. 800.

सरोरुहाम्भोरुह—SA. v. 446.

स्फुरत्तुरगं—PV. v. 157.

स्मेरायमाण-वदनं—SSS. v. 834;

SA. v. 196.

स्वच्छाम्बराच्छादितं—SSS. v. 402;

SA. v. 589.

हस्त-स्वेद-स्नपितं—SSS. v. 704.

Maṇḍana Kavi:—

कर्णैजपः कुटिलं—PT. v. 99.

Mūrta Kavi:—

नैषा वेगं—PT. v. 161; SP. v.

3690; SSV. v. 2107, (attr.

to Mūrka); SSS. v. 710,

(attr. to Dhūrta); SA. v.

471, (attr. to Dhūrta);

PV. v. 467, (attr. to

Dhūrta).

Padmāvati:—

कस्तुरी-तिलकं—Sans. Poetesses,

v. 57; PV. v. 246.

किं चारु-चन्दनं—Sans. Poetes-

ses, v. 54; PV. v. 261.

किं शृङ्गारं—Sans. Poetesses, v.

59; PV. v. 216.

कुष्टी विष्टानुलिप्तः—Sans. Poetes-

ses, v. 69; PV. v. 808.

कोपे निषण्णस्य—Sans. Poetesses,

v. 52; PV. v. 754.

तव रुचिरं—Sans. Poetesses, v.

55; PV. v. 268.

तुषाराकरां—Sans. Poetesses, v.

66; PV. v. 618.

त्रिलोकी-जयं—Sans. Poetesses,

v. 65; PV. v. 567.

दन्ताल-दाडिमी—PT. v. 140 ;

- Sans. Poetesses, v. 56 ; पातुं गौतमि—SMV.v.19,p.372.
 PV. v. 227. मातगौतमं—SMV.v.20, p.372.
- धनञ्जय-समुद्भूतः—Sans. Poetesses, v. 63; PV. v. 887. सा तोरणान्तिकमुपेत्य—SMV. v. 3, p. 133; SP. v. 3405.
- धूली-कर्करिणः—Sans. Poetesses, v. 67; SSS. v. 331; PV. v. 621. Rāmacandra :—
 अमुष्मिंल्लावण्यामृतं—SHV. v. 1691.
- न भाति कण्ठः—Sans. Poetesses, v. 58; PV. v. 218. अजि-त्वद्वाजि-राजि—SS. v. 151.
- नायं गजः—Sans. Poetesses, v. 68; PV. v. 636; SSS. v. 371. उपकृताया—SHV. v. 1698.
- प्रभात-वेला—Sans. Poetesses, v. 64; PV. v. 506. घनोद्गमे—SSS. v. 369.
- मा काक कोकिलं—Sans. Poetesses, v. 62; PV. v. 694. जाने युष्मत्प्रयागे—PT. v. 94; SS. v. 149.
- मान्योऽसि मानं—Sans. Poetesses, v. 60; PV. v. 709. पत्युः प्रवृत्तस्य—SSS. v. 715.
- वारितः प्रस्फुरत्येव—Sans. Poetesses, v. 61; PV. v. 122. वारित-नतान्तं—PV. v. 13.
- स्वभाव-सिद्धं—Sans. Poetesses, v. 53; PV. v. 764. शशी हतुं—PV. v. 256.
- हरिण्यस्त्वरण्ये—Sans. Poetesses, v. 51; PT.v. 50; PV. v. 54. सत्यं त्वं—SS. v. 152.
- द्विधा सर्वस्याधो—SSS. v. 557. सानन्दमेष—PV. v. 686.
- Prthvidhara Ācārya :— Rāmacandra Bhaṭṭa :—
 आधारे हृदये—PT. v. 34. अकुण्ठ-कण्ठं—PV. v. 851.
- उच्चैर्देवादिह—SMV. v. 50, p. 128. अकुण्ठ-धारं—PV. v. 859.
- मया वारं वारं—PT. v. 13. अर्धर्म-साधनं—PV. v. 863.
- वैकुण्ठाभः प्रकाशं—PV. v. 62; SS. v. 45. उदञ्चन्मञ्जीरं—PV. v. 469; SSS. v. 712.
- तस्या मृग-मदं—SHV. v. 1582. दिति-तनयं—PV. v. 856.
- पायान्साया-जरठं—PV. v. 852. मया वारं वारं—PT. v. 13.

Sadāśiva:—

आनन्दयन्तमरविन्दं—PV. v. 50.

कर्पूरीयन्ति भूमौ—PV. v. 574;

SSS. v. 200.

कुचावस्थाः कामं—PT. v. 149;

PV. v. 211; SHV. v. 1661,

(anon.).

क्रीडत्किन्नरं—PV. v. 662.

तुङ्ग-स्तन-स्तवक—SSS. v. 90.

त्वं सर्वस्वं—PV. v. 277.

निन्दन्तु छन्दरि—PV. v. 278.

पिअ-सहि कस्स—PV. v. 294.

माध्वी माधुर्यं—PV. v. 790.

रागराणैः—PV. v. 604; SSS.

v. 276.

छरमि-समीरं—PV. v. 647.

स्निग्धेन्द्रनीलं—PV. v. 536;

SSS. v. 110.

Śaṅkara Miśra:—

अनुच्छिद्यो—PV. v. 266.

अन्येऽपि सन्ति—PV. v. 773

अये यदि समीहसे—PV. v. 112.

उड्डीयागतं—PV. v. 235.

कस्तुरो सितिमानं—PV. v. 79;

SS. v. 81.

कुञ्जे कुञ्जे भ्रमति—PT. v. 75.

केलिं विहाय—PV. v. 700.

मार्तण्ड-मण्डल-समं—PT. v. 73;

PV. v. 73; SS. v. 116.

सुदुर्व्यजनं—PV. v. 454.

सिन्दुराण्णं—PV. v. 225.

Śāṇmāsika:—

अधिदेहलि—PT. v. 168; SA.
v. 763.

पञ्चत्वं तनुरेतु—PĀ. v. 336.

मन्दं निधेहि—PĀ. v. 194.

लता-मूले—PT. v. 167; PV. v.
484; SA. v. 762.

Veṇīdatta:—

अङ्गुष्ठ-नखं—PV. v. 191.

अचचरिजं—PV. v. 296.

अज्ञात-रोमां—PV. v. 427.

अञ्जलान्तरितं—PV. v. 49.

अतिमृदु—PV. v. 251.

अदीन-कविता—PV. v. 173, 459
and 593.

अनन्तरं—PV. v. 777.

अनङ्ग-वाणां—PV. v. 821.

अनन्त-तत्त्वं—PV. v. 209.

अन्याभ्यो वन्याभ्यो—PV. v. 701.

अयं रसालः—PV. v. 343.

असि-धेनुरियं—PV. v. 148.

अस्तमीयुषिं—PV. v. 494.

अस्यां कनकं—PV. v. 185; SSS.
v. 797.

आकल्प्य तल्पं—PV. v. 367.

आकाश-सौधमं—PV. v. 581;
SSS. v. 206.

आकाश-सौधे—PV. v. 569; SSS.

v. 187.

आचुम्बितं—PV. v. 232.

आनीता शयनाङ्गणे—PV. v. 303.

आन्दोलयन्ती—PV. v. 538.

आपूष-युगमं—PV. v. 250.

आबाल्यादेव—PV. v. 103.

आभुज्येन्द्रं—PV. v. 495.

आमर्दयति पाणिभ्यां—PV. v. 420.

आमर्षं वज्रोजं—PV. v. 457.

आयास्यसि—PV. v. 418.

आलिङ्गनाधरं—PV. v. 849.

आलिङ्गनाधरं—PV. v. 283.

आलिङ्गयत्यनुनयं—PV. v. 456.

आलिङ्गय पूर्वां—PV. v. 558;

SSS. v. 132.

आलोक्य पाणी—PV. v. 501.

आवद्धाति—PV. v. 776.

आवध्य बाहुं—PV. v. 407.

आश्चर्यं पाणिं—PV. v. 217.

इयमानन्दं—PV. v. 220.

उत्पतन्ती—PV. v. 541; SSS.

v. 114.

उद्दीपितोऽपि—PV. v. 888.

उद्भासिते—PV. v. 829.

उद्यत्ताराधि—PV. v. 2.

एसो मन्त्रणं—PV. v. 612.

कटाक्षैराक्षिप्तः—PV. v. 425.

कपट-कलितं—PV. v. 309.

कमल-नयनं—PV. v. 395; SSS.

v. 586.

करं गृहीत्वा—PV. v. 408.

कस्तावद्वलि—PV. v. 102.

कालिन्दीं वोढ्य—PV. v. 27.

का हि तुलामं—PV. v. 697.

किं पद्मे—PV. v. 271.

किं बिम्बं—PV. v. 223.

किं वा कारणं—PV. v. 373.

किं भूरि भाग्ये—PV. v. 429.

कुचं निपीड्यायतं—PV. v. 330.

कृतेऽनुकृते—PV. v. 542.

कृतान्तो वसन्तो—PV. v. 446.

केचित् पाणिं—PV. v. 143.

केचिन्मार-शरं—PV. v. 242.

केयं लता—PV. v. 526; SSS.

v. 91.

कोऽयमालि—PV. v. 637; SSS.

v. 395.

क्रीडन्ती मणिं—PV. v. 179;

SSS. v. 779.

काहं पुनस्तां—PV. v. 440.

क्षौणीपालं—PV. v. 94.

खगेषु मान्यो—PV. v. 695.

गङ्गा-तीरान्तरालां—PV. v. 22.

गच्छत्येव निशां—PV. v. 492.

गण्डः पाण्डुः—PV. v. 451.

गण्डोद्दीनालि—PV. v. 118.

गतेऽस्या बाल्यं—PV. v. 190.

गन्धर्वोऽयं—PV. v. 171.

गर्जन्तो वारिवाहाः—PV. v. 119.

गलित-कर-समूहः—PV. v. 496.

गवान्न-दृष्ट्या—PV. v. 344.

गालीं ददाति—PV. v. 388.

चन्द्रं प्रयच्छ—PV. v. 450.

चन्द्रश्चगडकरायते—PV. v. 653;

SSS. v. 440.

चन्द्रश्चुम्बति—PV. v. 474;

SSS. v. 735.

चन्द्रीभूतं—PV. v. 93.

चन्द्रे यत् किल—PV. v. 582;

SSS. v. 249.

चित्ते वेत्ति—PV. v. 730.

चित्रोत्कीर्णं—PV. v. 57.

द्विन्नेव कापि—PV. v. 485.

जडीभूताखिलं—PV. v. 453.

जयति तरुं—PV. v. 681.

जाने स्मर-ज्वरेण्यं—PV. v. 624.

जित्वा मुखेनायतं—PV. v. 229.

जीर्णं न साधु—PV. v. 4.

जीवनं हरति—PV. v. 638; SSS.

v. 396.

तन्वी युष्मद्—PV. v. 396;

SSS. v. 487.

तमो मुखाक्रान्तं—PV. v. 828.

तल्पोपयातां—PV. v. 465; SSS.

v. 703.

त्रिजगत्त्रिपदीं—PV. v. 857.

त्वत्पञ्चशास्त्रानुगता—PV. v. 338.

त्वद्विश्लेषाग्निं—PV. v. 455.

दह अग्निं—PV. v. 767.

दानं यच्छति—PV. v. 101.

दिग्वासा भस्म-भूषः—PV. v. 160.

दिनं निशालोकं—PV. v. 328.

दिने दिने—PV. v. 350.

दुग्धैः पोषितं—PV. v. 759.

दूरे रे द्रौपदेया—PV. v. 137.

दृक्पाते बहवः—PV. v. 322.

दृष्ट्वा रामं—PV. v. 458.

धन्योऽसि कन्दुकं—PV. v. 532;

SSS. v. 95.

धम्मिल्ल-राहुं—PV. v. 244.

धर्मश्चेतसि—PV. v. 55.

धावन्तो मन्द्रं—PV. v. 129.

धृत्वा नीलं—PV. v. 379; SSS.

v. 173.

न द्यूत-वार्ता—PV. v. 108.

नन्दनन्दन-पुरः—PV. v. 435.

न भवति बालां—PV. v. 254.

न मल्ली-समा—PV. v. 698.

न मे वचनं—PV. v. 372.

नलिनी कापि—PV. v. 648.

नसालति-महीनाथं—PV. v. 151.

नाना-कवित्वामृतं—PV. v. 52.

नाना-कविर-सासारं—PV. v. 273.

नाना-रत्न-युतोऽसि—PV. v. 715.

नाना-रसास्वादनं—PV. v. 6.

नाभि-सरः—PV. v. 206.
 नासा-जगत्त्रयो—PV. v. 228.
 निकर्तितुं मानं—PV. v. 257.
 निशा कुमुदिनी—PV. v. 504.
 निष्कलङ्कौ—PV. v. 249.
 नीत्वा निकुञ्जे—PV. v. 423.
 नीलेन्दीवर-कान्तया—PV. v. 40.
 नीलेन्दीवर-लोचना—PV. v. 641.
 नीर्वीं निगृह्यैकं—PV. v. 480.
 नो म्लानि भजते—PV. v. 84;
 SS. v. 83.
 नो विद्वज्जन-संसदि—PV. v. 768.
 पद्मान्तरे मौक्तिकं—PV. v. 226.
 प्रक्रीडच्छगडं—PV. v. 158.
 प्रत्यायातं—PV. v. 356.
 प्रभ्रष्टालकं—PV. v. 468 ; SSS.
 v. 711.
 प्रसूनं दधाना—PV. v. 525.
 प्रस्फूर्जित-स्फारं—PV. v. 8.
 प्रातः प्रत्यागतं—PV. v. 354.
 प्रान्तोपान्तं—PV. v. 386.
 प्रोद्यत्तागडव—PV. v. 23.
 प्रोद्यद्दालाकं—PV. v. 1.
 फलानि मुक्तानि—PV. v. 675.
 बद्धः किं पृथुभि—PV. v. 364.
 बाले मा कुरु—PV. v. 883.
 बाल्यात् छवर्णं—PV. v. 692.
 बुधा सुधादाः—PV. v. 5.
 भङ्क्ता पूर्वाद्रि—PV. v. 563;
 SSS. v. 154.

भव्या स्थितिः—PV. v. 340.
 भावी कदावयोः—PV. v. 419.
 भुजङ्ग-निर्मोकं—PV. v. 381.
 भुजे भुजङ्गं—PV. v. 449.
 भ्रान्ता भूरि—PV. v. 166.
 महेश्वरस्यापि—PV. v. 253.
 माङ्गल्य-गानं—PV. v. 336.
 माणिक्यच्छाया—PV. v. 3.
 सामागतं—PV. v. 320.
 मुकुलित-नयना—PV. v. 479.
 मुक्ता-कङ्कणं—PV. v. 417.
 मुरली जयति—PV. v. 868.
 मृदु-नयनं—PV. v. 413.
 मृद्वी त्वं भव—PV. v. 399.
 यच्छैलाग्रं—PV. v. 438.
 यत् खेनिकोच्चगडं—PV. v. 144.
 यदर्थं देवीनां—PV. v. 359.
 यद्वीजानि च—SS. v. 82.
 यद्वैरि-क्षोणिपालं—PV. v. 165.
 यन्नेत्र-कान्ति—PV. v. 238.
 यन्मां सौधो—SSS. v. 268.
 यः प्रचगड-भुजं—PV. v. 806.
 यस्मिन् यन्त्रोत्क्षेपे—PV. v. 115.
 यस्मिन् राज्ञि महीं—PV. v. 107.
 यस्यां सौधोपरि—PV. v. 592.
 या कवीन्द्र-मुखं—PV. v. 39.
 यान्ती कान्तं—PV. v. 385.
 या पूर्व हरि—PV. v. 807.
 यावच्चुम्बति—PV. v. 353.
 रत्नादिभिः—PV. v. 334.

रविर्यदन्तः—PV. v. 517.

रागाक्रान्तः—PV. v. 424.

राधा-मुखाब्जं—PV. v. 26.

रूपं तद्रूपं—PV. v. 444.

लावण्य-रागेण—PV. v. 264.

वक्-स्वग-दशना—PV. v. 625.

वकुल-मालिकयापि—PV. v. 285;

SSS. v. 556.

वदन्तु रामां—PV. v. 262.

वरं गरलं—PV. v. 758.

वराङ्गं भाति—PV. v. 200.

वलङ्घ-रत्नां—PV. v. 382.

वल्गाद्वारिदं—PV. v. 639; SSS.

v. 375.

वसन्त-राजेन—PV. v. 431.

विद्वत्-सत्कविं—PV. v. 785.

वियोगिनां—PV. v. 315.

विरला अम्बरं—PV. v. 48.

विवाह-मध्ये तु—PV. v. 848.

वीराङ्कुरा—PV. v. 128.

व्यायामोत्पादं—PV. v. 847.

शकलीकृतोऽपि—PV. v. 775.

शङ्के बलान्तरं—PV. v. 272.

शङ्खाः समुद्रे—PV. v. 324.

शिशिरः कम्पयं—PV. v. 655;

SSS. v. 443.

शीतलादिव—SSS. v. 250.

शीर्णं कोटरं—PV. v. 719.

शीर्णं सुवर्णं—PV. v. 598; SSS.

v. 270.

शृङ्गार-रसं—PV. v. 174.

शृङ्गार-सौधे—PV. v. 247.

शृङ्गार-सौन्दर्यं—PV. v. 199.

श्रीखण्ड-गन्धं—PV. v. 679.

श्रीजगदम्बां—PV. v. 7; PT.
v. 5.

श्रीमन्नसालतिं—PV. v. 56.

श्रीमन्नसालतिं—PV. v. 130.

श्रीमन्नसालतिं—PV. v. 135.

श्वश्रूँ प्रतार्यां—PV. v. 362.

संख्यातीतैः—PV. v. 414.

संमार्ज्यं वक्तुं—PV. v. 392.

सञ्जीविनी-कन्दमिदं—PV. v. 269.

सदृत्त-विशदं—PV. v. 774.

सन्त्येवं बालाः—PV. v. 371.

समागतां—PV. v. 434.

सायोध्या स मदालयः—PV. v. 442.

सिंह-शावक—PV. v. 708.

सीत्कारं जनयन्—PV. v. 660;

SSS. v. 453.

सुधांशु-कल्पे—PV. v. 329.

सुरभित-सकल-वनान्ते—PV. v. 684.

सौन्दर्य-सीमोपरि—PV. v. 197.

स्त्रीणां सहस्रं—PV. v. 403.

स्नेहस्य सौगन्ध्यं—PV. v. 333.

स्फूर्जत्स्फारं—PV. v. 658.

स्मृतवा श्रीपतिं—PV. v. 383;

SSS. v. 174.

स्वर्भांशु-दंष्ट्रां—PV. v. 737.

स्वेदो भाल-तले—PV. v. 436.

हा तात हा श्वशुर—PV. v. 448.

हारस्त्रव्यतु—PV. v. 393.

Vaṃśīdhara Miśra :—

दिङ्नागाः—PT. v. 201.

सायं दाम-ग्रथनं—PV. v. 370.

Viśvambharabhaṭṭa

Tailaṅga :—

घृकीकृत्य किमौषधीं—SSS. v. 46 ;
PV. v. 511.

त्वं कासारं—PT. v. 244.

Viśvanātha (Vāhinīpati) :—

अम्बरं स्तिमितं—PV. v. 627.

हन्तालि सन्तापं—PT. v. 171.

Section B

Alphabetical Index of the first lines of the verses,
arranged alphabetically under poets and works.

The figures against the Pratikas indicate verse-numbers.

Poets

Akabariya-Kālidāsa

रुद्राणी-दत्त-पञ्चाङ्गल०—6

वीर त्वं कामुक०—97

वेलामुल्लङ्घ्य—72

हस्ताम्भोजालि०—89

Anonymous

अचलं चलदिव—123

अनर्घ्यं सोन्दर्यं—231

अनुच्छिद्यो देवै०—135

अनुदिनमभ्यास०—164

अनुसरति कपोलं—217

अपसरणमेव—220

अपसर मधुकर—214

अभ्युन्नतेवाङ्घ्रि०—159

अधोन्मीलित०—14 [some MSS.

of PT. attribute this

verse to Bilvamaṅgala].

अलङ्घित-गतागतैः—82

अस्यां सखे वधिर०—210

अहो नक्षत्र-राजस्य—188

अहो रघु-शिरोमणौ०—70

आजन्म-ब्रह्मचारी—22

आदाय वारि परितः—247

आद्योऽन्तस्थोऽप्यनन्तं—19

आश्रयः कियतामेष—191

आश्वस्य पर्वत-कुलं—190

उच्चैरेष तहः—222

उन्मीलित्पुत्रसा—114

ऊर्णां नैष दधाति—203

एक एव खगो मानी—223

एकेन चेत् परिहृतो०—238

एणीदृशः पाणि-पुटे—133

एवं मनः कम-वशं—281

कनकाचल-कान्ति०—152

काञ्चीं काञ्ची न धत्ते—93

किं कन्दर्प-विलास०—115

किं कौमुदी-शशि०—119

किं चित्रमच्युत—280

किं विषये विष०—286

किन्ते नम्रतया—240

कोणे कोङ्कणकः—53

को दण्डं न ददाति—103

क्रोञ्चः क्रीडतु—250
 क्षीणः क्षीणः समीपत्वं—189
 क्षीरोदीयन्ति सद्यः—68
 क्षोणी-पर्यटनं—296
 खद्योतो द्योतते—184
 ग्रासाद् गलितं—204
 चर्मणा समव०—257
 वातकः स्वानुमानेन—192
 चेन्नाहतस्त्वमलिना—237
 तापो नापगतं—254
 त्यक्तान्य-समता—261
 त्वं द्वित्राणि पदानि—92
 दग्धा सा वकुलावली—215
 दृगन्तं सतानाकृतं—151
 देहे कुवस्तु-गेहे—285
 द्वारं खड्गिभिराश्रितं—105
 धर्मार्थ-काम इति—282
 धात्रा कान्ता-कुचं—284
 न तादृक् कपूरे—229
 नताः स्म ते नाथ—279
 नद्यो नीचतरा—221
 न नेत्यानने०—125
 नाला व्यालाघिनाथः—67
 नालिङ्गयसे सखि—139
 नासा समासादितं—141
 निमिलनाय पद्माना०—185
 नीता कुम्भ-स्थलं—77
 पत्रं भोजन-सौख्यदं—235
 पद्भ्यां मुक्तास्तरलं—130
 परार्थैक-प्रीत्या—234

परिस्फुरन्मौक्तिकं—143
 पायात् पयोधि०—32
 प्रतिनगरमटन्ती—66
 प्रथम-वयसि—233
 प्रशान्ते नूपुरारावे—162
 प्रार्थये चित्तं—283
 बन्धनस्थोऽपि मातङ्गः—205
 बाल-क्रीडनमिन्दु०—18
 बाहु-द्वयं कान्ति०—144
 मद्रैर्निद्रा-दरिद्रैः—96
 मन्दं मन्दं श्रवणं—122
 मन्ये मनोजो निजं—150
 मन्ये शैशवं—145
 माकन्द-वृन्दं—159
 मुक्ताः केलि-विसूत्रं—57
 मुखे हारावाप्ति०—108
 मेखलीयति मेदिन्याः—83
 मौले समोपकारं—278
 यत्पादयोश्शठं—276
 यदूरु-शोभामनु०—157
 यस्य क्षोणपते०—65
 यस्या वीजमहर्कृति०—293
 येऽमी ते मुकुलोद्ग०—230
 ये लब्धाश्रयं—48
 रक्तं नक्तञ्चरौघैः—102
 रघुपति-दानं—58
 रत्नान्यम्बुधि०—62
 राजन् राज-छता—104
 लग्नं रागावृताङ्ग्या—69
 नातैर्विशोषय—193

विवरीअ-रप—163

विष्णोस्तु श्रवणे—263

वेद-वाक्य-निचयाव०—298

शैत्यं नाम गुण०—253

श्यामा रोमावलीयं—146

श्रवणं कीर्तनं—262

श्रीमद्वसन्त भव०—236

श्रीराधा-वदना०—12

षट्गुरोः स्वामिनः—260

संग्रामाङ्गण-सङ्गतेन—101

सन्ति यद्यपि भूयांसो—228

समरं समरस्य०—199

स्फुरत्सरोज०—158

स्वामोद-वासित०—216

हस्त-न्यस्त-कुशोदके—56

हस्ती वन्यः स्फटिक०—106

हे दावानल—255

हेयं हर्म्यमिदं—295

Āśā Miśra

पार्वतीमोषधमेका०—29

Bhānudatta

नयनोत्पल०—166

हस्ते धृतापि—126

Bhānukara

अये मातस्ततः—107

क्षोणीकाम निजाम—85

नृपति निजाम—84

भल्लैर्भिन्ना प्रति०—95

वाहव्यूह-सुर०—91

विना सायं कोऽयं—136

वेदस्याध्ययनं—266

स्नातं वारिषु—42

Bhānu Miśra

क्रोडं तातस्य—7

Bhartṛhari

अजानन् माहात्म्यं—289

आदित्यस्य गतागतै०—292

घन्यानां गिरि०—290

निवृत्ता भोगेच्छा—288

वलिभिर्मुखमाक्रान्तं—291

स्तनौ मांस-ग्रन्थी—287

Bhaṭṭa Nilakanṭha

आकारेण नरेण—258

मतिर्मम—20

Bheribhāṅkāra

येनानन्दमये—208

Bilvamaṅgala

कृष्ण त्वं नव०—15

परमिममुपदेश०—272

मातर्नातः—35

वासः सम्प्रति—16

श्यामीभूतं प्रेम—273

Candracūḍa

यत्र प्रोन्मत्त०—44

हरिनाम हेम—267

Candrakavi

जलधर जलभर०—195

Candraśekhara

तृतीय-नयनोदर—11

Devagana
 ३ मर अमता—212
 Dharanīdhara
 कोदण्डस्तव—98
 Gadādhara
 अद्मभा हि रम्भा—118
 Gaṇapati
 तस्यास्तनौ—169
 भृशुन्मौलितटीपु—88
 मल्ली-माल्य-धिया—10
 Gauḍa
 कर-वारिहृण—100
 Govindarāja
 सारं शास्त्र—277
 Guṇākara
 तावद् गर्जन्ति—78
 Haribhāskara or Bhāskara,
 also called Hari. *See* pp.
 xxv-xxviii.
 Haribhaṭṭa, Tailaṅga
 पीत्वा गर्जन्यपस्ते—246
 Jayadeva
 यः सन्तापम—219
 उधायाः सध्रीची—124
 Kṛṣṇa Miśra
 मध्याह्नार्क—271
 श्रियो दोला-लोला—294
 Lakṣmaṇa
 इयं घटे धीरे—170
 इयञ्चिद् पापि—41

देव क्षोणि-तला—55
 प्रतसायःपिण्डाविव—113
 रोरीत्येतद्—47
 Maṇḍana Kavi
 कर्णजपः कुटिल—99
 Mūrta Kavi
 नैषा वेगं—161
 Padmāvatī
 दन्ताल-दाडिमी—140
 हरिण्यस्त्वरणये—50
 Paṇḍitarāja (Jagannātha P.)
 कीलालैः कुङ्कुमानां—26
 दव-दहन-जटाल—194
 दिगन्ते श्रूयन्ते—200
 नितरां नीचो—252
 प्रालेयानां करालाः—27
 समुपागतवति—213
 Prthvidhara Ācārya
 आधारे हृदये—34
 Rāmacandra
 जाने युष्मत्-प्रयाणे—94
 Rāmacandra Bhaṭṭa
 मया वारं वारं—13
 Sadāśiva
 कुचावस्याः काम—149
 Saṅkarācārya
 धनुः पौष्पं—112
 Saṅkara Miśra
 कुञ्जे कुञ्जे अमति—75

मातृगढ-मण्डल०—73

Sāṃmāsika

अग्निदेहलि—168

पञ्चत्वं तनुरेतु—336

Sārṅgadhara

काकैः सह विबुद्धस्य—209

कीट-गृहं कुटिलो—249

Śrīharṣa

सन्धानानि विसन्धयः—46

Trivikrama

निर्मासं मुख०—81

Vālmiki

तस्याः पद्म-पलाशा०—156

Vaṃśīdhara Miśra

दिङ्नागाः—201

Veṇīdatta

श्रीजगद्गम्बा-पद०—5

Vidyāpati

जन्म-स्थानं न—256

Viśvaṃbharabhaṭṭa,

Tailaṅga

त्वं कासार०—244

Viśvanātha (Vāhinīpati)

हन्तालि सन्ताप०—171

Vyāsa

यद् ददासि—54

Works

Amaru-śataka

शून्यं वास-गृहं—160

Anyokti-kaṇṭhābharāṇa

आमन्त्रणा सुरभिणा—232

गुच्छान् पौष्पानच्छ०—239

Bhāva-śataka

खेलन्ती व्योम०—87

श्रीमाञ् श्रीमानसिंह०—52

Garuḍa-purāṇa

कलेर्दोष०—268

Kāvya-prakāśa

अहौ वा हारे वा—180

आकुञ्च्य पाणिमशुचि—173

उत्कृत्योत्कृत्य—178

किं मातस्त्वरितासि—174

कृतमनु[मतं] दृष्टं—175

जुदाः संत्रासमेते—176

ग्रीवा-भङ्गाभिरामं—177

चित्रं महानेष—179

Mahānāṭaka

देव त्वत्कर०—60

Nṛsiṃhamahiman

आयन्तीयं प्रलम्बा—21

Padma-purāṇa

वैरेण यं नृपतयः—270

Prastāva-cintāmaṇi

गम्भीर-नाभी-सरसो—155

साङ्कर्यं हन्त—49

Sabhya-kaṇṭhābharāṇa

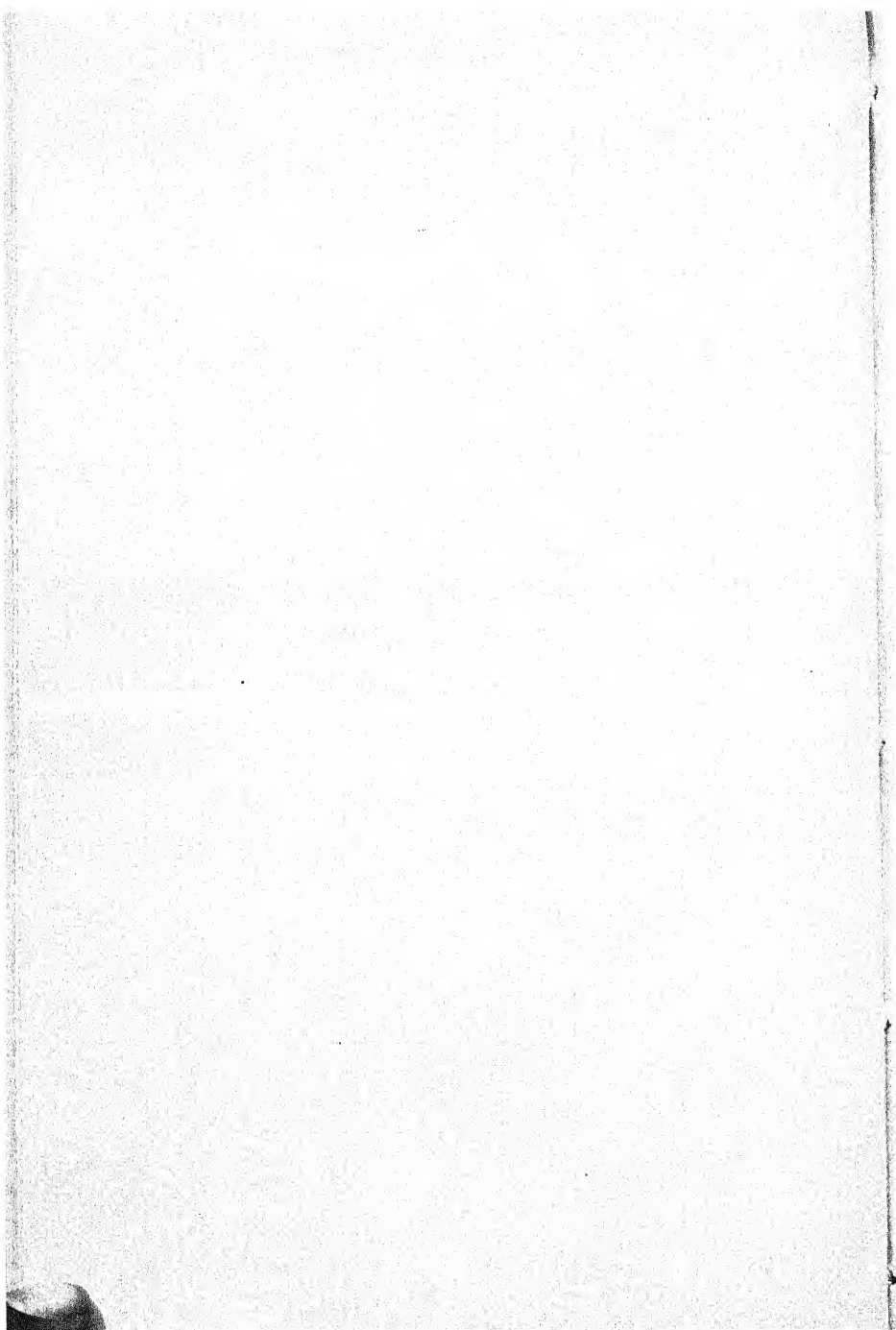
यदि चन्दन-चम्पका०—241

Skanda-purāṇa.

संसार-सिन्धुमति०—265

Section C

**Biographical Sketches and Literary Activities
of the Poets of the
PADYĀMRTA-TARAṄGĪNĪ**



INTRODUCTION

Our scope of investigation about the poets whose verses have been quoted in the Padyāmṛta-taraṅgiṇī is limited to the following published anthologies:— (1) Śārṅgadhar-paddhati of Śārṅgadhara; (2) Subhāṣitāvalī of Vallabhadeva; (3) Kavindra-vacana samuccaya; (4) Sadukti-karṇāmṛta of Śrīdharadāsa; (5) Subhāṣita-ratnākara of Kṛṣṇaśāstrin Bhāṭavadekarar; (6) Sūkti-muktāvalī of Jalhana; (7) Padyāvalī of Rūpa Gosvāmin; (8) Padya-racanā of Lakṣmaṇa Bhaṭṭa Āṅkolakara; (9) Sūkti-ratna-hāra of Sūrya Kaliṅgarāja and the following unpublished MSS.:—(1) Padya-veṇī of Veṇidatta; (2) Sabhyālaṃkaraṇa of Govindajit; (3) Subhāṣita-hārāvalī of Hari Kavi; (4) Sūkti-sundara of Sundaradeva; (5) Rasika-jīvana of Gadādhara Bhaṭṭa; (6) Subhāṣita-sāra-samuccaya (Anonymous). Many rhetorical and other works have also been consulted.

As all the leading anthologies composed in the sixteenth and the seventeenth centuries A.D. have been consulted and the compilers of anthologies usually quote the well-known verses, it may be presumed that many more verses of the leading poets mentioned in the Padyāmṛta-taraṅgiṇī will not be forthcoming even though some more manuscripts referring to these poets may be availed of. As many of these poets are of com-

paratively recent date, the scope of search for unknown verses by them is naturally limited. Therefore, it is believed that the conclusions arrived at here will not be much different from those that could have been drawn on the basis of a larger number of manuscripts. Still it is regrettable that no other anthological manuscripts than those used here could be availed of in spite of our best attempts.

Only those verses which are found in unpublished manuscripts are published in this Introduction in foot-notes.

The serial number of verses of the anthological manuscripts as given in this work are in accordance with my own arrangements. The Sabhyālaṃkaraṇa and the Subhāṣita-hārāvalī have been reshuffled altogether as parts of these works were written by the scribes more than once. The order of the verses of the Padya-veṇī and the Subhāṣita-sāra-samuccaya remains just the same as in the manuscripts; only the serial numbers are added by me.

AKBARIYA-KĀLIDĀSA

His date

Akbariya-Kālidāsa composed a work entitled Rāmacandra-yaśaḥ-praśasti in praise of Vaghela Rāmacandra of Rewa who was a contemporary of Akbar and ruled from 1555-1592. There are two MSS. of this work as yet known, one belonging to the Royal Asiatic Society of Bengal, No. 3109, Catalogue No. 8269¹ and the other to Bikaner Maharaja's Library.² Owing to the exigencies of the International situation, the first-mentioned MS. has been sent away from Calcutta to a safer place and is at present out of the reach of scholars and the second-mentioned MS. too could not be availed of in spite of my best attempts. It is expected that some more informations about this poet will be availed of from this work when the MSS. will be available in course of time.

From the colophon as given in the Catalogue—

इत्यकव्वरी-कालिदास-कवि-श्रीगोविन्द-भट्ट-विरचितः श्रीमहाराधिराज-राम-चन्द्र-यशःप्रबन्धः समाप्तः—

it is clear that Akbariya-Kālidāsa's real name was Govinda Bhāṭṭa. As a contemporary of Rāmacandra and Akbar, Akbariya-Kālidāsa must have flourished about 400 years ago.

1 See p. 85 of Mm. Haraprasad Shastri's Catalogue of Sans. Mss. belonging to the Asiatic Society of Bengal, Vol. IV, p. 85, Calcutta 1923.

2 See Bikaner Catalogue of Mitra, Ms. No. 522, p. 247.

His patrons

Akbariya-Kālidāsa was one of the greatest Sanskrit poets of his age. Though he had other patrons, the name of the poet itself shows that this Kālidāsa of the sixteenth century A.D. was a great favourite of Akbar. Nothing about his parentage is, however, known. He praises in his verses several kings who must have extended patronage to him in some form or other, and he avowedly acknowledges the patronage of Akbar by assuming a name after him. Thus, he refers to Gurjarendra, Jallāla, Vaghela, Dalapati, Virabhānu-putra or Rāmacandra of Rewa and Akbar. He praises the king of Gurjara as one whose fame has pervaded the whole world.¹ King Jallāla is referred to in a beautiful verse on the wife of his enemy.² The Vaghela king praised by Akbariya-Kālidāsa was Rāmacandra of Rewa who was responsible for sending Tānasena to the court of Akbar.³ His father Virabhānu was the patron of poet Bhānukara.⁴

1. विस्फार्य व्योम-गङ्गामल-गुरु-लहरी-कैतवात् केसराली-
रुचैर्मास्तक्य-देशे हिमकर-कपटान्मण्डलीकृत्य पुच्छम् ।
दिग्गनागारब्ध-भस्मस्तव विशद-यशः-केसरी गुर्जरेन्द्र
ब्रह्माण्डारण्य-वीथी-गिरि-गहन-दरी-संक्रमी चङ्क्रमीति ॥ PV. 77.
2. जल्लाल क्षोणिपाल त्वदहित-भवने सञ्चरन्ती किराती
कीर्णान्यालोक्य खान्युरुत्तर-खदिराङ्गार-शङ्कां बिभर्ति ।
कृत्वा श्रीखण्ड-खण्डं तदुपरि मुकुलीभूत-नेत्रा धमन्ती
श्वासामोदानुयातैरलि-कुल-निकरैर्धूमशङ्कां बिभर्ति ।

SS. 174; PV. 168; 4th line missing in the latter MS.

3. For details about the kings of Rewa, see Dr. Hirānanda Śāstri's Memoir on the Vaghela Dynasty of Rewa, 1925.

4. See under Bhānukara.

One of his verses is devoted to the praise of king Rāma for his charitable acts,¹ particularly the gift of elephants. The king of Kābila who is said to have invaded the country of Vaghela was repulsed by the latter in spite of the former's very strong army.² In another verse he describes the sword of the Vaghela king; to him it appears like a swarm of bees emerging out of the calyx of his hand-lotus.³ In a verse in the form of a colloquy between Gauri and Rambhā he alludes to the mighty prowess of the son of king Virabhānu i.e. king Rāmacandra of Rewah.⁴ He praises the queen of Dalapati in one verse.⁵ He describes Akbar as an

1. राम त्वद्वत्त-मत्तेभ-कुम्भ-निःसरदम्बुभिः ।
दिक्षु भिक्षु-गृह-द्वारि वारांनिधिरुद्धति ॥ PV. 96
2. Padyāmṛta-taraṅgiṇī, 72=PV. 66=SS. 121
3. मृषैव निगदन्त्यमी जलद-कज्जल-ज्योतिषं
महासि-लतिकां करे तव वघेल-पञ्चानन ।
प्रताप-तपन-स्फुरत्-कर-सरोज-कोशोत्थित-
द्विरेफ-लहरीति मे मनसि बुद्धिरुज्जृम्भते ॥
4. हे गौरि ब्रूहि रम्भे कनकमयनदीमेहि, लीलावगाह-
ब्रह्माण्डानन्द-सुगन्धे कनकमयनदी कुत्र ? केयं प्रयाति ?
वीरश्री-वीरभानु-क्षितितिलक-कुलस्तम्भ-चञ्चत्-प्रताप-
ज्वाला-कल्लोल-ताप-द्रुत-कनक-गिरि-स्यन्द-धाराप्रवाहः ॥
PV. 65
5. चन्द्रं चन्द्रार्धचूडं चतुर्दधि-चयं चन्द्रिकां चन्द्रकान्तं
चार्वङ्गी-लोचनान्तं चमर-सहचरी-बाल-भारोच्चयं च ।
खर्वीकुर्वन्ति दर्वीकर-तिलकमपि ध्वस्त-गुर्वीति-भङ्गि
स्वर्वीथिं प्रेषिता रे दलपति-गृहिणि त्वद्यशः-स्तोम-सोमाः ॥
PV. 76

outstanding ruler who possesses the might of a lion.¹ The emperor he says, is so powerful that he extirpates all his enemies instantaneously and terrifies even the king of Ceylon.² In another verse his sword is beautifully compared with various objects.³ The Sūkti-sundarā⁴ preserves a verse in which the poet describes the march of the Nizam for conquest. But as both the Padyāmrṭa-taraṅgiṇī⁵ and the Padya-veṇī⁶ attribute the verse to Bhānukara, the attribution of Sundarācārya does not seem authentic.

There are a few other verses which he presumably composed for pleasing some king or other.⁷

1. शार्दूलोऽसि प्रकोष्ठे मदकल-करदी मांसल-स्कन्ध-कूटे
दोःस्तम्भे नागराजो ध्वनिषु जलधरः केसरी मध्य-देशे ।
धम्मिल्ले ध्वान्त-धारा मनसि जलनिधिभ्रू-युगे काल-दण्ड-
स्तत्सत्यं श्रीहुमाङ्ग-कुल-तिलकमणे भीषणाद्भीषणोऽसि ॥

PV. 53

2. वीर त्वं कामुं कञ्चेदकवर, etc. = PT. 97 = SS. 158

3. PT. 89 = PV. 138 = Rasika-jīvana, fol. 14a, 29 = Padya-racanā, 20. 27. Probably, Jallāla praised by Akbariya-Kālidāsa (p. 34) is the same as Akbar.

4. V. 168 (see Sahitya Parishat Patrika)

5. V. 191.

6. वाह-व्यूह-सुर-ज्ञातां वसुमतीं खवीन्द्र्य मूर्ध्नावतीं, etc. = PT. 91 (भानुकर) = PV. 133 (भानुकर) = SS. 168 (अकवरी०) ।

7. (a) वदन्तु देव तावकं प्रतापमेव पावकं

महा-तुषार-शीतलं वदाम हे वयं यतः ।

सुमेरु-कन्दरान्तरे स्थितो गृहीत-कम्बल-

स्तवारि-भूप-नायकः प्रकम्पते मुहुर्मुहुः ॥ PV. 67

Akbariṃya-Kālidāsa as a poet

Akbariṃya-Kālidāsa was proud of his achievements as is manifest from one of his verses preserved in the Padya-veṇi.¹

The verses of Akbariṃya-Kālidāsa that are traced may be classified as follows:—

Subject	No. of verses
1. Personal 1	
2. Deities	
a. Bhavānī ... 6: PV. 16, 36-38; SHV. 273-274	
Bhavānīcchatra ... 1: PV. 46	
Devīcchatra ... 1: PV. 47	
b. Śambhu ... 3: PV. 25, 14-15	
c. Gaṇeśa ... 2: PT. 6=PV. 11; SHV. 124	
d. Kṛṣṇa ... 3: PV. 33-35	
3. Animal	
The horse ... 1: PV. 126=SS. 124	
4. Love	
Virahinī ... 1: PV. 611=SSS. 309	
5. Nature	
a. Summer-wind ... 2: PV. 620=SSS. 330; and SSS.	
329	
b. Malaya-breeze ... 1: PV. 609	
c. Moon-rise ... 1: PV. 580; SSS. 205	

(b) त्वयि प्रचलिते विभो तुरग-राप-टङ्क-त्रुटदु-
धरा-वलय-धलिभिः सकलमेव कीर्णं नभः ।

दिवाकर-हयावली-निरवलम्ब-सञ्चारज-

श्रमापनयनाय किं वसुमतीयमूर्ध्वं गता ॥ PV. 111

(c) तुङ्ग-ब्रह्माण्ड, etc. SS 63, see Sāhitya Parishat Patrikā

1. अन्नाराध्य कालीमनास्वाद्य गौरीमुते मन्त्र-तन्त्राद्विना शब्द-चौर्यात् ।
प्रबन्धं प्रगल्भं प्रकृतुं प्रवक्तुं विरिञ्चि-प्रपञ्चे मदन्त्यः कविः कः ॥

6. Description of kings 12: PV. 53; PV. 67; PV. 76; PV. 111; PV. 168=SS. 174; SS. 63=PR. 11. 14; SS. 168=PT. 91=PV. 133; PV. 77=SS. 80; PT. 97=SS. 158; PT. 72=PV. 66=SS. 121; PT. 89=PV. 138=PR. 21. 27; PV. 65

Sword of a Vaghela king 1: PV. 139

Gifts of king Rāma 1: PV. 96

7. Anyāpadeśa ... 1: PV. 732

8. Features: Hair ... 1: PV. 259

9. Kavi-varṇana ... 1: PV. 786

Akbarīya-Kālidāsa did not professedly belong to any particular religious sect such as Śākta or Vaiṣṇava. He pays homage to Viṣṇu, Śiva, Bhavānī and Gaṇeśa. Three of his verses are devoted to Viṣṇu (including one on Kṛṣṇa), three to Śiva, eight to Bhavānī and two to Gaṇeśa.

In a verse on goddess Durgā he prays to her for protecting him from all evils in that majestic form in which she is worshipped by Indra with the Mandāra flowers that attract a large number of bees. As they sit on the golden umbrella of the goddess, they constitute another umbrella as it were and the goddess appears like wearing two umbrellas.¹ In another verse he praises the um-

1. सेवा-सारम्भ-जम्भ-प्रतिभट-रभसोन्मुक्त-मन्दार-माला-

चञ्चन्माध्वीक-धारा-बहुलिम-लहरी-लम्पटालिच्छटाभिः ।

ऊर्ध्वं बद्धालयाभिर्विरचित-रचनाडम्बरं देवि दुर्गे

हैमच्छत्रोपरि त्वच्छिरसि मधुकरच्छत्रमव्यादभव्यात् ॥ PV. 47

brella of the goddess as a wonderful thing. No sooner is it seen than it enters the head.¹ Again, he pays homage to the goddess in her Jvālāmukhī form in two verses. Very fortunate are they, exclaims the poet, who worships the holy feet of Jvālāmukhī with bodies horripilated, eyes tearful, and heads rolling on the ground—muttering prayers in faltering accents.² Again, the poet worships her for dispelling all the gloom of his miseries by means of the shooting rays of her toes.³

He has depicted Śiva in a very pleasant as well as angry mood. In one verse he intends to deceive Pārvatī and replies accordingly to her questions regarding the identity of the person on his head. It is really the goddess Gaṅgā, traditionally, the co-wife of Pārvatī, but

1. कनकच्छत्रमम्बायाः कुरुते कुतुकं महत् ।
विशदेव दृशोरन्तर्यन्निर्गच्छति मूर्धयि ॥ PV.

The significance is that it is very pleasant to the eye ; and secondly, it remains long in the memory of the visitor. Again, the verse is designed to contain the figure of speech Virodhābhāsa.

2. चञ्चद्रोमाञ्च-वीची-निचय-कवचितैरङ्गकैः स्यन्दमान-
क्षोतोभिलोचनाञ्जैर्भणितिभिरनिशं गदुगदोच्चारिताभिः
क्षोणी-पीठे लुठङ्गिर्विलुलित-चिकुरैर्मौलिभिर्ये भजन्ति
श्रीमज्जालप्य-पुष्पचरण-सरसिजं आग्यवन्तस्त एव ॥
PV. 38.

3. स्फूर्जच्चक्षुश्चकोर-प्रमदन-पटवो भक्त-सम्पत्-समुद्रा-
नुच्चैस्त्वं स्तब्धेलयन्तश्चरण-तल-लसदीर-तारा-कुटुम्बाः ।
भूयाद्यभूरि-ताप-प्रशमन-बहुल-ध्वान्त-विच्छेद-दत्ता
अम्ब ज्वालामुखि त्वत्-पद-कमल-नख-प्रस्फुरच्चन्द्र-बिम्बाः ॥
PV. 37

Śiva tries to explain away the questions of Pārvatī.¹ In the verse describing Śiva in his destructive mood, he is seen with one leg lifted up for the Tāṇḍava dance and Aparṇā clinging to his body in fear; the terrible sounds of his anklets are piercing the whole world as it were.² In the third verse he describes the neck of Śiva with its dazzling bluish colour resembling various dark objects such as the waves of the Yamunā, the bed of blue lotuses, etc. and earnestly prays for getting rid of all evils.³

Gaṇeśa has been praised in two of Akbarīya-Kālidāsa's verses collected by us. In one he is found in a very happy mood, and in the other rather in a terrific

1. मौलौ रु नु महेश मानिनि जलं किं वक्तु मम्भोरुहं
रु लीलालक-येणिका मधुकरी किं अलता वीचिका ।
किं शफरौ किमु स्तनयुगं प्रेङ्खद्-रथाङ्ग-द्वयं
साशङ्कामिति शोचयन् गिरि-सुतां गङ्गाधरः पातु नः ॥

PV. 16

2. जि-प्रस्तुत-गीति-मञ्जिम-मिलत्तज्जम्हुरी-भाङ्कति-
स्फूर्जद्-डुंगुम-मञ्जु-नन्दि-मुरज-न्यस्तैक-हस्तोत्पलम् ।
अङ्ग-त्रस्यदर्पणमाद्य-नटन-जिसैक-पादाम्बुजं
प्रोद्यद्घुर्घुरिका-भणत्कृति-दलद्ब्रह्माण्डमीशं भजे ॥

PV. 14

3. कालिन्दी-वीचि-पुञ्जैः कुवलय-विपिनैरिन्द्रनीलच्छटाभिः
शैवालैः कज्जलौघैरलि-तिमिर-भरैर्बाल-जीमूत-जालैः ।
कस्तूरी-कोकिलानां ततिभिरिव महा-चाकिकिय-प्रपञ्चै-
स्त्रैलोक्यं पूरयन्ती शमयतु विपदः शाम्भवी कण्ठ-नाला ॥

PV. 25

form. In the former he is found pulling the foliage, placed on the ear of Durgā as adornment, with his trunk; consequently, Mahādeva goes on smiling, Kārtika enjoys the fun; the confidantes and the Gaṇas also are amused.¹ In the latter he is found dancing with such high jumps that Paulomī shrieks out in fear at his sight from the top of the premises and Indra consequently begins to worship him with a view to appeasing him; the poet prays to such Gaṇeśa for his grace.²

In two verses out of three devoted to Kṛṣṇa, the poet prays to Viṣṇu for his blessings and warding off all evils. In one, his dazzling blue colour is compared to the waves of the Yamunā, a new patch of cloud and a cluster of the leaves of the Tamāla.³ In the other, Kṛṣṇa is detected by the poet-devotee in a very happy mood when he is enjoying the company of his consort

1. स्मेरे चन्द्रावतले हसति सकुतुकं पद्ममुखे सोपहासः ।
 पश्यत्याली-कदम्बे गङ्गा-सदसि शिशु-क्रीडितं प्रेक्षमाणः ।
 मा मेति व्याहरन्त्यास्तुहिन-गिरि-भुवः कम्पमानाग्र पाशैः
 कर्षन्ती कर्ण-केलि-किशलयमवताद्वाल-हेरम्ब-शुण्डा ॥

SHV. 124

2. रुद्राणी-दत्त-पञ्चाङ्गुल, etc. = PT. 6
 3. कालिन्दी-चारु-वीची-निचय इति मुदा गाहिता नैचिकोभि-
 बांला कादम्बिनीति प्रमुदित-हृदयं वीजिता नीलकण्ठैः ।
 उत्तंसार्थं तमाल-स्तवक इति हृता मुग्ध-गोपाङ्गनाभिः
 श्रेयो नः कल्पयन्तां मधुमयन-तनु-स्वच्छ-कान्ति-प्रवाहाः ॥

PV. 33

Lakṣmī and the poet offers his prayers for protection.¹ In his verse on Kṛṣṇa the poet prays to him for unflinching devotion alone; nothing else matters to him.²

We have only four verses of Akbarīya-Kālidāsa on nature which has a permanent bearing on the sentiment of Love. These verses might as well be termed Love-verses. Unfortunately, we have only one more Love-verse of the author—a verse on a separated lady-love. Out of the four verses on nature, two are devoted to the description of summer-wind. In one the summer-winds are stated to be the elephants of king Madana who are rushing on after roaming about on the outskirts of the golden mountains in the form of the breasts of the Ladies of Karṇāṭa, jumping in the Pampā Lake, scattering the pollens of the Malli flowers—and followed by swarms of bees throughout.³ The pleasant

1. घम्लिलुब्धोः किमास्ये किमु वदन-रुचिः कण्ठ-सीमाद्य कण्ठ-
 न्धः कल-वत्तोज-युग्मे किमु कुच-कलशी-कान्तयो मध्यदेशे ।
 द्रागित्यावि-क्रमेशोल्लसित-जलनिधेरिन्दिरायाः स्वरूपैः
 पान्तु प्रेम-प्रणाली-विलुलित-गतयः कैटभारेः कटाक्षाः ॥

PV, 34

2. घन-स्निग्ध-चञ्चत्-कच-ग्रन्थि-नद्ध-
 स्फुरत्-केकि-पिच्छे लसच्चारु-गुच्छे ।
 मुखेन्दु-भ्रमद्वल्लवी-दृक्-चकोरे
 यशोदा-किशोरे मनो मे रमेत ॥ PV. 35

3. कृत्वा काशी-कान्ता-कुच-कनक-गिरि-प्रान्त-सञ्चार-लीलां
 भम्पामासाद्य पम्पा-पथसि वन-भुवि क्षिप्त-मल्ली-रजस्काः ।
 आकषन्तः परस्ताग्निगडमिव कल-ध्वान-पुष्पन्धयालीं
 धावन्त्येते मदान्धा मदन-नरपतेः सिन्धुरा गन्धवाहाः ॥

PV. 620=SSS. 330

summer-winds towards the end of the day joyously passing through the Campaka forest and accumulating honey drops and consequently, slowing down its gait, are sufficiently capable of relieving people of all fatigue.¹

The verse on Malaya-breeze attributes the nature of a boy to it and all the adjectives are so used that they may be interpreted with reference to the Malaya-wind as well as a boy. The poet really describes the advent of the spring and chooses this happy metaphor for the purpose.²

1. चलमान-चम्पक-वनान्तरोल्लसन्मकरन्द-बिन्दु-र-मन्द-चक्रमाः ।

अहरन्त तापमहरन्त-सम्भवाः पवनाः पटीख-गन्ध-बन्धवाः ॥

PV. 329

2. भृङ्गाली-कण्ठमाला-स्फुटित-कमलिनी-धूलिभिर्धूसराङ्गाः

स्पन्दन्तश्चन्द्रकन्या-लघुतर-लहरी-शीकरास-लालाः ।

अङ्गादङ्गं व्रजन्तो विकसित-विलसत्-केतकी-मल्लिकार्ना

मोदन्ते मन्दमन्दं मलय-गिरि-दरीगर्भतो वात-पोतो ॥

PV. 609

Boys

Winds

- | | |
|--|---|
| a. कण्ठमाला :—wearing garlands of tigers' nails, etc. | a. Wearing garlands in the form of bees |
| b. धूलिभिर्धूसराङ्गा :—covered with dust | b. Full of the pollens of lotuses |
| c. शीकरासर-लालाः :—emitting saliva | c. Scattering tiny particles of water, etc. |
| d. अङ्गादङ्गं व्रजन्तः :—passing from one lap to the other | d. Passing through various sorts of flowers |

In the verse devoted to moon-rise, the poet says that the evening is the time for the god of Love to proceed for the conquest of the world and accordingly, the ceremonial for the purpose is to be observed; a copper-plate, therefore, floats on the sea in the form of the setting sun and the East, too, bears on her head a pitcher in the form of the moon.¹

The pursuit of a horse is beautifully described by the poet. It stretches forth its head as it intends to measure the earth and its feet are raised up as it considers the sky as nothing but a stage to dance on.²

The poet has led us to the legacy of only one Anyā-padeśa or Anyok. It is on the lotus. There is no

1. मदन-विजय-यात्रा-मङ्गलं द्योतयन्ती
विशति जलवि-मध्ये तान्नपात्रीव भानुः ।
इयमपि पुरुहुत-प्रेयसी मूर्ध्नि संस्थं
कलशमिव सुधांशुं साधुमुल्लालसीति ॥

PV. 580

v. r. in SSS. 205a. मदन-विजय-यात्रा-काल-विज्ञापनाय ।

Floating copper-plates and holding pitchers on the head are parts of the auspicious rites observed as Yātrā-maṅgala.

2. इयती जगती कियती भविता
नमिताननमिति याति हयः ।
वियदङ्गन-रिङ्गन-रङ्ग-विधौ
परिनिर्तितुमुत्क्रमतीव नभः ॥

PV. 126=SS. 124.

flower that can outdo the lotus by rivetting the attention of the bees even for a while.¹

Akbariya-Kālidāsa is indeed a great Sanskrit poet. His verses are inspiring and really enjoyable. Almost every verse has some figure of speech or other in it, such as the metaphor including the Mālārūpaka, Utpreksā, Atiśayokti, śleṣa, and so on. Nowhere in his composition, is there any looseness. The style of Akbariya-Kālidāsa reminds one of the excellent styles of his illustrious predecessor whose name he shares—though at a much later period. One is apt to think that his name Akbariya-Kālidāsa is really a pen-name so designed as to please both Akbar as well as to suit his own capacity as a supposed rival of the best poet of Hindu India.

ĀŚĀ MĪŚRA

The Padyāmṛta-taraṅgiṇī and the Padya-veṇī are the only works which quote the same verse of Āśā Mīśra.¹ Unfortunately, no other verse by him is known. The Subhāṣita-ratnākara notices the verse² but does not mention the name of the poet as it does not in the case of

1. दे मल्लि हे मालति हे लवङ्गि
 न तादृशी कापि भवादृशीनाम् ।
 क्षयां समाधाय मधु-व्रतं या
 विस्मारयत्यम्बुजिनी-वियोगम् ॥ PV. 732.

The Rasika-jīvana records हस्ताम्बोद्ध-पत्तने, etc. as a verse of Akbariya-Kālidāsa. But see KVS, p. 34, हेमाम्बोद्ध-पत्तने, etc. ascribed to Kālidāsa in two MSS. of the ŚP.

1. PT. v. 29; PV. v. 42

2. V. 8, p. 9

any other verse. So its silence about the authorship of the verse does not prove anything to the contrary. As the Padyāmrṭa-taraṅgiṇī and the Padya-veṇī are both works of the seventeenth century A.D., the lower limit of the date of Āśā Mīśra may be easily ascertained i.e. he cannot flourish later than that date. It is not unlikely that he was a contemporary poet of Haribhāskara and Veṇīdatta, authors of the Padyāmrṭa-taraṅgiṇī and the Padya-veṇī respectively.¹

Some devotee says in the above verse on Bhavānī that he intends to be favoured by Pārvatī who was the cause of the immortality of Śiva in spite of his taking the deadliest poison. On the other hand, the sentiments expressed in the verse may very well be those of an ordinary householder. In that case the verse would mean: I am looking forward to that medicine growing in hills and without any leaves, taking which even a person suffering from colic pain and taking deadly poison (as a consequence) escaped death.

The merit of the verse lies in the double interpretations of the words² and particularly, in its inner significance as distinguished from its ordinary meaning.

1. Veṇīdatta is probably slightly earlier in date. Veṇīdatta's *Pañca-tattva-prakaśikā* was composed in 1644 A.D. whereas the PT. was composed in 1674 A.D. a.e. about thirty years later. The PV. does not quote any verse of Bhāskara or Haribhāskara.

2. See p. 82

BHĀNUKARA

It is well-known that the Moslem rulers of India were great patrons of Learning and Fine Arts. But the fact that many of them liberally patronised Sanskrit Culture and Learning as well, is not generally known. Their courts were adorned with Sanskrit scholars and writers of high repute who got every encouragement, monetary and otherwise, from their royal patrons. Unfortunately, many valuable records of their scholarly achievements are irreparably lost to us and the surviving literature also is available only in MSS. scattered all over India and outside. Fortunately, however, the literature that has outstood the cruel ravages of time is not meagre and it enables us to have a clear idea as to how in spite of linguistic and religious differences many Moslem rulers of India were prone to extend their best support to the development of Hindu Culture and Civilization. This spirit of mutual tolerance and reverence for the culture and creed of each other alone can ensure a permanent bond of friendship and collateral progress of the two principal communities of India. That is why it is essential for us to investigate into the cultural advancement of the Hindus during Moslem rule in India.

It is regrettable that nothing much about this is known. Of the Mahomedan rulers who liberally

patronised Sanskrit poets and scholars, the foremost are Shahbuddin, Nizam Shah, Sher Shah, Akbar, Shah Jehan, Muddafar Shah, Malla Shah and others. Some of the poets patronised by them are Bhānukara, Akbariṃya-Kālidāsa, Jagannātha Paṇḍitarāja, Harinārāyaṇa Mīśra, Puṇḍarika Viṭṭhala, Amṛtadatta, Lakṣmīpati and so on. Short accounts of the lives and literary activities of these poets will be given in my Muslim Patronage to Sanskrit Learning.

Of the Sanskrit poets who enjoyed the patronage of the Moslem rulers, Bhānukara appears to be the greatest. Therefore accounts of his life and literary activities on the basis of the informations collected from his works both published and unpublished, and various anthologies containing some of his verses, etc., are of absorbing interest.

Bhānukara is the earliest of all the poets mentioned above. His wide popularity as a poet is evidenced by the Padya-veṇī of Veṇīdatta, Padyāmṛta-taraṅgiṇī of Haribhāskara, Rasika-jīvana of Gadādhara Bhaṭṭa, Sabhyālaṃkaraṇa of Govindajit, Subhāṣita-hārāvali of Hari Kavi and Subhāṣita-sāra-samuccaya (anthologies not as yet published)¹ containing about 160 of his verses.

1 For detailed Bibliographical informations about these unpublished MSS., see Bibliography at the end of this work. The Padya-veṇī and the Subhāṣita-sāra-samuccaya will soon be published by me.

The Padya-racanā published in the Kāvya-mālā Series alone contains about 180 verses many of which are not found in the above six unpublished anthological works.

LIFE AND DATE

Bhānukara vs. Bhānudatta and personal history

The evidence of the anthological works is in support of the identity of Bhānukara and Bhānudatta, author of the Gīta-Gauriśa and its ṭippaṇa, Kāvya-dīpikā, Rasa-mañjarī and its commentary as well as Rasa-taraṅgiṇī all of which are available in print and also of the Kumāra-bhārgaviya (a campū based on the Purāṇas), Alamkāra-tilaka and Śṛṅgāra-dīpikā which are as yet unpublished.¹ Quite a large number of verses quoted under the name of Bhānukara are traced in the Rasa-mañjarī,²

1. Kumāra Bh., India Office Library MS. 1540. Alamkāra T., Tanjore MSS. Catalogue, IX. 1407 and Mysore, 295. Śṛṅgāra D., Cat. Cat. I. 661.

2. अयं रेवा-कुञ्जः, etc.=SA. 234=RM. 21, p. 50; आजपन्तं किल, etc.=SSS. 836=RM. 4, p. 9; एते वारि-कणान्, etc.=SA. 258=SHV.1851=RM. 26, p. 60; कर्णाः कम्पित-रसाल, etc.=SA. 270=RM. 29, p. 65; कान्ते कनक-जम्बीरं, etc.=SA. 327=RM. 112, p. 138; चन्द्रोदये चन्दनं, etc.=SA. 303=SSS. 178=RM. 79, p. 141; तमोजटाले, etc.=SA. 326, v. III, p. 178; त्वं दूति निरगाः, etc.=SSS. 606=RM. 33, p. 75; त्वं पीयूष, etc.=SA. 317=RM. 100, p. 166; दासाय भवन्, etc.=SA. 246=RM. 24, p. 57; दुःखं दीर्घतरं, etc.=SHV. 1944=RM. 39, p. 91; दूती विशुद्धपागता=SSS. 177=RM. 75, p. 136; दृष्ट्वा प्राङ्मुख, etc.=SA.

Gīta-Gaurīśa,¹ and Rasa-taraṅgīnī of Bhānūdatta.²

(2) The same verses are found in different important anthologies under the names of Bhānukara and Bhānūdatta. (3) One of Bhānukara's verses (Serial no. 789) has been quoted by Venīdatta in his Padya-veṇī

273=RM. 32, p. 72; नख-क्षतमुरःस्थले, etc.=SSS. 752=RM. 11, p. 25; नायं मुञ्चति, etc.=SA. 690=RM. 86, p. 149; निद्रालु-केकि०, etc.=SA. 267=RM. 28, p. 63; नीरात्तीरमुपागता, etc.=SA. 189=RM. 5, p. 11; पङ्कीनामधिपस्य, etc.=SSS. 181=RM. 81, p. 142; माला बालाम्बुज०, etc.=SSS. 582=RM. 41, p. 94; रभसादपि, etc.=SA. 292=RM. 78, p. 239; लोलालिपुञ्जे, etc.=SA. 206=RM. 12, p. 30; शङ्का-शृङ्खलितेन, etc.=PV. 464=RM. 105, p. 172; शून्यं कुञ्ज-गृहं, etc.=PV. 361=RM. 56, p. 114; संस्पृश्य स्तन०=SSS. 20=RM. 10, p. 22; स्नातं वारिद०, etc.=SA. 288=PV. 363=RM. 62, p. 121; हस्ते धृताऽपि, etc.=SSS. 825=RM. 7, p. 15,

1. आत्मीयं चरणं दधाति=Padya-racanā, p. 72, v. 3=Rasa-mañjarī, 1=Gīta-Gaurīpati, p. 90, 2; अकरोः किमु नेत्र-शोणिमानं, etc.=Padya-racanā, p. 53, v. 5=Rasa-mañjarī, v. 51=Gīta-Gaurīpati, p. 146; जीवेन तुलितं प्रेम, etc.=Padya-racanā, p. 42, v. 18=Gīta-Gaurīśa, p. 18, 4; यदेतल्लावण्यं, etc.=Padya-racanā, p. 7, v. 38—with slight alterations in reading=Gīta-Gaurīśa, p. 48, 7.

2. विना सायं कोऽयं समुदयति, etc.=Rasika-jīvana, fol.=Padya-racanā, p. 33, v. 25=Subhāṣita-hārāvalī, v. 89=Rasa-taraṅgīnī Benares ed., p. 14; भित्तौ भित्तौ प्रतिफलगतं, etc.=Padya-racanā, p. 72, v. 21=RT., p. 42; निष्पीते कलशोद्भवेन जलधौ, etc.=Padya-racanā, p. 21, v. 32=Sūkti-sundara, =RT., p. 45a; सौन्दर्यस्य मनोभवेन गणना, etc.=Rasika-jīvana=RT., p. 53; अनुवनमनुयान्तं बाष्प-वारि, etc.=PR. p. 86, v. 19=RT., p. 77; भूयादेष सतां हिताय, etc.=PR. p. 2, v. 10 दिव्यहरेर्मुख-कुहरे, etc.=PR., p. 87, v. 26=RT. p. 81a.

as 'Gaṇapatiputra-Bhānukarasya'¹ and from the last verse of the Rasamañjarī² etc. as well as from the Pañjis of Mithilā,³ we come to know that Bhānudatta was the son of Gaṇapati. (4) Moreover Bhānudatta refers to Nizāma-Dharaṇipāla in verse 121 of his Rasa-mañjarī⁴ and in the anthologies several verses ascribed to Bhānukara are devoted to the eulogies of Nizam Shah.

Thus it seems that Bhānukara is really identical with Bhānudatta. His father's name was Gaṇapati as given in the Padya-veṇī, Rasa-mañjarī as well as the Pañjis of Mithilā, etc. Unfortunately, however, nothing is known about his mother, early life etc.

1. यशोधननिधेः, etc.

2. तातो यस्य गणेश्वरः कवि-कुलालङ्कार-चूडामणि-
देशो यस्य विदेहभूः सुरसरित-कल्लोल-किर्मीरिता ।
पद्येन स्व-कृतेन तेन कविना श्रीमानुना योजिता
वाग्देवी-श्रुति-पारिजात-कुसुम-स्पर्धाकरी मञ्जरी ॥

3. The Pañjis of Mithilā furnish the following lineage of Bhānucandra :



4. P. 190, Benares ed.

Bhānūdatta himself gives his own genealogy in the Kumāra-bhārgaviya which is quite in agreement with the evidence furnished by the Pañjis of Mithilā except that in the former Viśvanātha is represented as the son of Sureśvara and Ravinātha as the grandson of Sureśvara, not his son.¹

Date.

In one of his verses Bhānukara eulogises Sher Shah.² As Sher Shah ruled from 1540-1545 A.D., it is evident that Bhānukara flourished in the first half of the sixteenth century, if not a bit earlier.

Again, two verses of Bhānukara devoted to the praise of one mighty ruler Kṛṣṇa are preserved in the Padya-racanā of Lakṣmaṇa Bhaṭṭa Āṅkolakara.³ This Kṛṣṇa was, most probably, emperor Kṛṣṇadeva Rāya of Vijaya-nagara who ruled from 1509-1530 A.D.

1. See India Office Catalogue of Sanskrit MSS., Vol. vii, p. 1540.

2. श्लोकार्धं वा तदर्धं यदि हि विनिहितं दूषणं दुर्दु रूढैः
किं नश्लिङ्गं तदा स्यात् कवि-कुल-विदुषां काव्यकोटीश्वराणाम् ।
वाहाश्चेद् गन्धवाहाधिक-सुभग-रयाः पञ्चषाः काण-खञ्जाः
का हानिः शेरसाह-क्षितिप-कुलमणोरश्वकोटीश्वरस्य ॥
3. (a) कृष्णं समर-सतृष्णं दृष्टवतो [भान्ति] विष्टरश्रवसः ।
राजन्य-जन्म-मूले भुज-मूले पुलक-मुकुलानि ॥
(b) प्रस्थानं रति मन्दिरात् कमलिनी-बन्धोरपि प्रेक्षणं
काकुः केलिविधिं विनाऽपि चरण-न्यासः पृथिव्यामपि ।
किं च क्लान्तमतालवृन्तपवनः प्रत्यङ्गमालिङ्गति
द्रष्टव्यं किमतोऽपि कृष्ण-नृपतेः प्रत्यथि-वामभ्रुवाम् ॥

In several verses¹ Bhānukara eulogises one Nizam Shah. Either of the two Nizams who were ruling in India in the first half of the sixteenth century may be referred to by Bhānukara in his verses. One was Boorhan Nizam Shah I and the other Nizam Khan, later on known as Sikander Lodi (1489-1517 A.D.). It is more likely that the former is meant as in some of the verses the Nizam is also addressed as Nizam Shah. Now, Nizam Shah was a general title of the rulers of the Nizam Shahi dynasty whose ruling period extended from 1497 A.D. to 1637 A.D. The particular Nizam Shah who was ruling during the period of Sher Shah's reign was Boorhan Nizam Shah I who ruled from 1510 to 1553 A.D. As he ruled about 43 years, probably the majority of the verses of Bhānukara referring to Nizam Shah would refer to him. The poet referring to Sher Shah as ruler (1540-45 A.D.) cannot be young in age as he professes in the same verse that he himself composed a very large number of verses by that time. Boorhan Nizam Shah already ruled for 39 years when Sher Shah was crowned king. He ruled for 13 years more after the accession of Sher Shah to the throne. Unless the poet was very long-lived, he could not probably praise any other living ruler of the Nizam Shahi dynasty except Boorhan Nizam Shah I.

1 See under the heading *Patrons of Bhānukara*.

In three of his verses¹ Bhānukara refers to one king Virabhānu who is represented as lording it over the kings of Delhi, Orissa, Bengal and Gujrat. There were several kings of the same name who ruled before the time of the poet himself² and therefore he could not refer to them as living rulers in his verses. The reference may be to king Bhānu of the Kacchapa dynasty, father of Bhagavantadāsa and grandfather of Mādhava-

1. (a) लङ्का-धामनि वीरभानु-नृपतेः प्रेक्ष्य प्रतापोदयं
प्रत्यागारमधीर-नीरजदृशो भूयो हुताश-भ्रमात् ।
क्षुब्धद्वारिणि विधूत-पाणि विगलन्मुक्ता-मणि प्रस्खलद्-
बाष्प-श्रेणि विलोल-वेणि दयितं कण्ठ-स्थले विभ्रति ॥

Padya-venī, Ms., v. 68 and Sūkti-sundara, Ms., v. 102.

- (b) भेरी-भाङ्कतिभिस्तुरङ्ग-निनदैः कुम्भीन्द्र-कोलाहलैः
प्रस्थाने तव वीरभान दलितं ब्रह्माण्ड-भागडोदरम् ।
आधाय ज्वलति प्रताप-दहने रङ्गैः पुनर्वैधवा
तारानायक-तारका-सुरसरिद्व्याजादिवाऽऽयोजितम् ॥

Padya-venī, Ms., v. 114; Sūkti-sundara, Ms., v. 150.

- (c) दिङ्छीशो द्वारदेशे नमति गजपतिस्तत्परस्तादुपास्ते
गौडेन्द्रो नम्रमूर्ध्ना तदनु नरपतिर्गुर्जरोर्वीश्वरोऽपि ।
श्रुत्वैवं वन्दि-वृन्दादवनत-वदनो गौरवं तत्र कुर्वन्
वीर श्रीवीरभानो रचयसि पुलकं वीर-लहमी-कपोले ॥

Sāra-saṃgraha of Śambhudāsa Paṇḍita, Ms. of RASB., 31A.

2. See List of Inscriptions and sketch of the Dynasties of Southern India by Robert Sewell, Madras, 1884, p. 47 (Virabhānudeva inscriptions are dated 1235, 1237-1240 A.D.). Inscriptions of Madras Presidency by Raṅgācārya, vol. III, p. 2055, etc. The Ganjam (274) and Vizagapatam inscriptions (96-97) of Virabhānu are dated Śaka 1275 (1353 A.D.) and 1298 (1376 A.D.) respectively.

simha and Mānasimha. Mādhavasimha as the patron of Puṇḍarika Viṭṭhala, author of the Rāga-mañjarī, has been referred to by him in his work.¹ The same work also mentions that Mādhavasimha the patron and his brother Mānasimha were great favourites of emperor Akbar who ruled from 1556 to 1605 A.D. So chronologically there is not much difficulty in Bhānukara's referring to the grandfather of Mādhavasimha, favourite of Akbar. But it is more probable that by Virabhānu, Bhānukara really refers to Vaghela Virabhānu² of Rewah (1540-1555 A.D.) who was married to Sukumāradevī and father of Rāmacandra who ruled from 1555 to 1592 A.D. and was a contemporary of Akbar. There is no chronological difficulty; again, reference to Vaghela kings in the verses of Sanskrit poets of the sixteenth century A.D. and the liberal patronage extended by

1. श्रीमत्कच्छप-वंश-दीपक-महाराजाधिराजेश्वर-
तेजःपुञ्ज-महाप्रताप-निकरो भानुः क्षितौ राजते ।

2. Imperial Gezeteer of India, vol. XXI, pp. 279ff. In a MS. of Somadeva's Kathā-sarit-Sāgara copied by Rūpaṇi who enjoyed the patronage of Bhāvasimha, one of the descendants of Vaghela Vīrabhānu of Rewah, the lineage of Vīrabhānu is given; vide MM. Haraprasad Shastri's Catalogue of Sanskrit Manuscripts, vol. VII. For a further reference to Vīrabhānu of Rewah, see Pradyotana Bhattacharya's commentary Sāradāgama on Candrāloka (Kashi Sanskrit Series, No. 75). The account given here is slightly confusing.

Vaghela kings to Sanskrit scholars, confirm our conjecture.

All the above evidences lead to the conclusion that Bhānukara or Bhānudatta flourished during the first half of the sixteenth century A.D. Patrons of the poet were Kṛṣṇadeva Rāya of Vijayanagara, Vīrabhānu of Rewah, Nizam Shah as well as Sher Shah.

Another evidence helps the positive determination of the lower limit of the date of Bhānukara or Bhānudatta. In connection with showing that some poets wrongly use "Purataḥ" in the sense of "in front of", Jagannātha quotes in his *Rasa-Gaṅgādhara*¹ the very first line of the *Rasa-mañjarī* of Bhānudatta—
 दधाति पुरतो निम्नोन्नतायां भुवि ।
 Jagannātha Paṇḍitarāja, author of the *Asaf-vilāsa* was connected with the court of Shah Jahan who ascended the throne in 1627 A.D. Therefore, Bhānukara quoted by Jagannātha must have flourished before that date.

Patrons of Bhānukara.

Bhānukara was liberally patronised both by Hindu and Moslem rulers of his time. As we have seen, he adorned the court of king Kṛṣṇadeva Rāya of Vijayanagara, Vīrabhānu of Rewah, Sher Shah and Nizam

1. इदमप्यन्यत्तरैव वाचकोपमेय-लुप्तायामुदाहरणं निरसीयत, etc., pp. 271-272 of the *Rasa-Gaṅgādhara* with Nāgeśa Bhaṭṭa's commentary, Benares ed.

Shah. Therefore, he seems to have been wandering from place to place, from one court to the other, although we have no means of knowing the exact period of his stay in each.

He appears to have a very great respect for Nizām Shah as he devoted as many as nine verses to his eulogy. Most probably, he wrote many more verses in his praise which are now lost to us. In his verse devoted to the description of the physical charm of the Nizām¹, the poet fancies that the eye of the lovely-browed one, unable to distinguish between Kāma and Nizām, approaches the ear for its help in the matter. In another,² he declares that the beautiful foot of the Nizām was made by the Creator for being placed upon the head of the wife of his enemy; the parting line of the hair, the vermilion-dust and the *kundas* on the head represent the foot of the Nizām with shooting rays and beautiful nails.

In one verse³ he praises Nizām Shah for making magnificent gifts. In order to keep a record of his gifts, Brahmā used the Mandākinī as a piece of chalk and drew a long line on the floor of his house Puṣkara. Brahmā was 'on the look out for another person at least who would be Nizām's rival in the award of gifts. As he

1. Padya-racanā, 17. 6

2. Padya-racanā, 16. 4

3. Padya-veṇī, MS., v. 100

could not find out any, he put a dot by the side of that line which is nothing but the moon.

In one verse¹ Bhānukara gives a glorious description of the march of Nizam Shah for conquest. When he marches out, the earth faints away under the pressure of, and on account of the physical torture caused by, the hoofs of horses. Therefore the sea, terribly perturbed and agitated in roaring waves, sprinkles water on her. The Lady presiding over the quarters flutters the flag, generating violent wind; and the dust-storm dashes towards the sky in order to ask the divine physician Āśvina about the remedy for recovery from swoon.

In the verse on the sword of the Nizam,² the king is highly praised for his military skill. His sword is so handled that it instantaneously kills innumerable mighty elephants of his enemies who are consequently vanquished in a moment.

In the verse devoted to the victory of the Nizam in battle,³ the poet says that when the Nizam casts his angry look at his enemies, they all break atwain; even the sun high above begins to tremble and in order to save his own skin has recourse to the banner of all-conquering Nizam.

1. Padyāmṛta-taraṅgiṇī, MS., v. 91; Padya-veṇī, MS., v. 113; Rasika-jīvana, MS., fol. 18.

2. Padyāmṛta-taraṅgiṇī, 85; Sūkti-sundara, v. 134

3. Padya-veṇī, MS., v. 132.

In the verse on the flag of the Nizam¹ the poet's fancy takes a lofty flight. He assumes that the flag of the Nizam is nothing but the tongue of the earth stretched out on account of the heavy pressure of the army on the same. Similarly, in the verse on the prowess of the Nizam.² On account of the excessive heat of the king's prowess, the gold all over the universe, even of the Sumeru, melts; as a consequence, the stairs of Indra's palace situated on it fall down, even the sun sinks within the melting gold again and again and the women there are terribly terrified.

In one verse³ Bhānukara describes the world-wide fame of his patron. Brahmā is engaged in making verses on the glorious deeds of the Nizam with the help of a chalk. The long syllables in the verse stand for the curved lines representing the lunar disc, the conch, the jasmine and the swan and the short ones for the lotus-stalk, the snake, the Mandākinī and the tusks of an elephant.

Unfortunately, only one verse of the poet in praise

1. Padyāmṛta-taraṅgiṇī, v. 84; Sūkti-sundara, v. 143 and Padya-veṇī, v. 131

2. Padya-veṇī, v. 69 and Sūkti-sundara, v. 105; Rasika-jīvana, Ms. No. 140 (Kāvya) of Calcutta Sanskrit College, fol. 13.

3. Padya-racanā, 10. 8 and Rasika-jīvana, Ms. No. 140 (Kāvya) of Calcutta Sanskrit College, fol. 15.

of Sher Shah is left to us.¹ Here, he says that it matters little to a poet of his standing who has to his credit innumerable verses if in a verse, or one half of it, the fastidious manage to find some fault or other just as it matters little to Sher Shah if out of crores of horses vying in motion with wind, some five or six happen to be lame or one-eyed.

BHĀNUKARA AS A POET*

The verses of Bhānukara collected from unpublished anthological works may be classified as follows:—

I. *Gods and incarnations of Viṣṇu* (6 verses).

1. Gaṇapati...SA. I (See also Bhānu Miśra for another verse on Gaṇapati, PT. v. 7, p. 3.)
2. Śiva...SHV. 27
3. Kṛṣṇa...PV. 866
4. Varāha...PV. 853 = SHV. 46 (Viṣṇu)
5. Paraśurāma...PV. 858
6. Buddha...PV. 864 = SHV. 74 (Viṣṇu)

II. *Kings* (16 verses)

1. Nizam or Nizam Shah...6 verses: PT. 85 = SS. 134 (description of sword); PV. 69 = SS. 105 (description of prowess); PV. 100 (description of gifts); PV. 132 (description of the flag);
1. SHV. v. 468.

* For additional verses in the Padya-racanā, see Appendix, Verses of Bhānukara quoted in the Padyaracanā.

PT. 84=SS. 143=PV. 131 (description of the flag); PT. 91=SS. 168 (description of the battle-field).

2. Sher Shah...1 verse: SHV. 468
3. Virabhānu...3 verses: PV. 68=SS. 102 (description of prowess); SS. 150=PV. 114 (description of the marching of the king). The former reads वीरभान and the latter gives the reading वीरवर्य। One verse in the Sāra-saṃgraha of Śambhudāsa, दिक्लीशो द्वार-देशे, etc.
3. Contd.?...2 verses: PV. 161 (the flight of the enemy [यस्य प्रौढतर-दहन-ज्वालाभिः, etc. may refer to वीरभानु] SS. 163 (description of the battle); the word भानु in the verse may have a bearing upon the name of the king.
4. Kings in general...3 verses: PT. 107 (the flight of the enemy); SS. 172 (the city of the enemy); PT. 95=SS. 156 (description of the battle); SS. 131 and 132 (the assertion of a hero vanquishing others).

III. *Sentiments* (5 verses)

1. Karuṇa...PV. 793
2. Raudra...PV. 810
3. Śānta...PV. 812

Śāntasya paścāttāpa...PV. 815
Śāntasya... PV. 819

IV. *Women*

1. Stage of life...(7 verses)
 - a. Vayaḥ-saṁdhi...3 verses: SA. 189; SA. 192; SSS. 799 and SSS. 798
 - b. Taruṇaṁ vayaḥ...4 verses: SSS. 817, 825, 835; SA. 199, 836
2. Beauty of features...(12 verses)
 - a. Face...2 verses: PT. 136 = SHV. 1637; SHV. 1647
 - b. Mark on the forehead...SA. 74
 - c. Eyes...SA. 80
 - d. Arm-pit...SA. 115
 - e. Romāvalī...2 verses: SA. 137 and SA. 139
 - f. The middle of the body...2 verses: SA. 134; SA. 135
 - g. Thighs...PV. 199
 - h. General description...2 verses: SHV. 1749 SA. 62; SA. 53 (suppleness of the body).
3. Types...(31 verses)
 - a. Paroḍhā...SA. 234
Sāmānya-vanītā...2 verses: SA. 273; PV. 321
Ativiśrabdha-navoḍhā...PV. 305
Prema-garvitā...2 verses: SA. 278 and SA. 279
Virahinī...SHV. 1944
„ -anutāpa...SHV. 1933

Virahiṇī avasthā-varṇana...SHV. 1952

„ pralāpa...SA. 697

Mānini (heading Bhartuḥ śuśrūṣā in the
SA.; it is really a verse on Mānini)...

SA. 222

Vāsaka-sajjitā...SA. 402

Karkaśā...PV. 387

Kalahāntarītā...SA. 756

Vipralabdhā...PV. 361

Utkā...SA. 288 = PV. 363

Madhyā Dhīrāḥ...SA. 206

Kriyā-vidagdhā...SA. 246

Vṛtta-surata-gopanā...SA. 236

Vartīṣyamāṇa-surata-gopanā...SA. 238

Vṛtta-vartīṣyamāṇa-surata-gopanā...SA. 240

Kulaṭā...SA. 258; SHV. 1851

Kulaṭopadeśa...SA. 260

Bhāvi-sthānābhāva-śamkayā...SA. 267

Bharturgamanānumānena...SA. 270

Anuśayānā...SA. 264

Abhisārikā: samcāra-kathana...SSS. 177

Jyotsnābhisārikā...SA. 303 = SSS. 178

Divābhisārikā...SSS. 181

Dūtī:

(a) Nāyakasyāgre Dūty-uktiḥ...SSS. 582

(b) Dūty-upahāsa...SSS. 606

V. *Men* (4 verses)

1. Śṛṅgāra-rasopayogino Nāyaka-bhedah tatra Anu-
kulaḥ...SA. 317
2. Śṛṅgāra-rasopayogino Nāyaka-bhedah tatra Dak-
ṣiṇah...SA. 318
3. Viyoginah pralāpaḥ...SSS. 564
4. Kupuruṣaḥ...PV. 766

VI. *Love* (14 verses)

Vacana-vyaṅga-samāgama...SA. 326

Cestā-vyaṅga-samāgama...2 verses: SA. 327
and SA. 328

Gamana-vighnopāya...SA. 690

Surata-varṇana...3 verses: SA. 469 = SSS. 713;
SA. 470; SSS. 714; SSS. 727

Ratārambha...2 verses: SSS. 706 and SSS. 707

Ratāvasāna...2 verses: SSS. 751 and SSS. 752

Viparīta-surata...SA. 478 = SSS. 737

Parakiyā-rata-prasāmsā...SA. 464

Sama...SA. 672

VII. *Nature* (8 verses)

Morning...2 verses: SSS. 13 and SSS. 20

Midday...SA. 529

Evening...SA. 348; PV. 560; SSS. 148

Moon-rise...PV. 573

„ „ ...2 verses: SSS. 192 and SSS. 193

Darkness...SSS. 152

VIII. *Seasons* (13 verses)

Summer...3 verses: SSS. 327; PV. 615 and
PV. 616

Rainy-season...SA. 574

Autumn...SSS. 404=SA. 591

Hemanta...2 verses: PV. 649=SSS. 423=
SA. 599; PV. 650=SSS. 424=SA. 601

Winter...3 verses: SA. 610; SSS. 451; PV.
656

Spring...2 verses: PV. 602; SA. 617

IX. *Religion: Devotion* (1 verse)

Kirtana...PT. 266

X. *Holy places, rivers, etc.* (4 verses)

Veṇī (Trivenī)...PV. 877

Maṇikarṇikā...PT. 42

Lake...PV. 726

Tapovana (attributed to both Gaṇapati and
Bhānukara)...PV. 665

XI. *Anyoktis* (3 verses)

Cuckoo...PV. 690

Parrot...PV. 691

Lion...PV. 707

Cloud...PV. 717

Moon...PV. 741

XII. *Miscellaneous* (6 verses)

Khadyota...SA. 558

Bhramarī-kṛīḍā...SA. 173 = SSS. 113

Vana-keli...2 verses: SSS. 82 and SSS. 83

Kavi-varṇana...PV. 789 (Here Bhānukara is expressly stated to be the son of Gaṇapati).

Vidyā...PV. 881 (Here his name is given as Bhānukara Miśra; PT., however, attributes the verse to Bhāskara).

Bhānukara as a poet

That Bhānukara or Bhānucandra Miśra was a poet of a high order can by no means be doubted; that he was very popular is manifest from the evidence furnished by the authors of the anthologies composed after the sixteenth century A.D. This extreme popularity enjoyed by him is due to his depth of thought and analytic power. He was a great rhetorician and naturally, his writing is very rich from the rhetorical point of view. He has dealt with various subjects as shown above; in almost every subject, there are beautiful verses which at once arrest our attention. Only a few are noticed below.

In his verse on the Buddha, he says that when the Buddha stood against the Vedas (Vedic rituals), the Oṃ-kāra fled off, leaving aside its dot (bindu). Then it had come into the possession of Śiva who used it as

a trident (really on the top of it) and the dot began to shine in the hand of Śrīkṛṣṇa as the disc Sudarśana.¹ Here the poet suggests that Śiva and Kṛṣṇa (Viṣṇu) came into prominence as gods after the wane of Buddhism in India. His picture of the earth as it was when it emerged out of the ocean and hung on the teeth of the Boar, is also interesting.²

His verses on the Nizam³ are of paramount interest establishing as they do a good relationship between the poet and his patron. This, among other evidences, shows that Mahomedan patronage for Sanskrit learning was not lacking in India in the sixteenth century A.D.

In a verse on the flag of the Nizam the poet assumes that it is nothing but the tongue of the earth stretched

1. पायाद्बुद्धवपुः, etc.; Subhāṣita-hārāvalī, MS., v. 74 ; Padya-veṇī, MS. v. 864. The Padya-veṇī reading is :—
माया-बद्ध-कुतूहले ।

[बुद्ध-वर्णनम् ।

माया-बद्ध-कुतूहले भगवति व्यालोलयत्यागमा-
नोङ्कारेण भयातुरेण चलितं बिन्दुं विहाय क्वचित् ।
ओङ्कारः कर-पञ्जरं पुरमिदो भेजे त्रिशूलच्छला-
द्विन्दुश्चक्र-मिषेण कैटभरिपोस्तस्थौ कराम्मोखे ॥

2.

[वराह-वर्णनम्]

भूयादेष सतां हिताय भगवान् कोलावतारो हरिः
सिन्धोः क्लेशमपास्य यस्य दशन-प्रान्ते नटन्त्या भुवः ।
तारा हारति वारिदस्तिलकति स्वर्वाहिनी मालयति
क्रीडा-दर्शयति क्षपापतिरहर्दिवश्च ताटकति ॥

Subhāṣita-hārāvalī MS. v. 46; Padya-veṇī, MS. v. 853.

3. See supplement.

out on account of the heavy pressure of the army on the same.¹ In another verse also on the king, Bhānukara's poetic fancy takes a lofty flight. The enemies of the king in heaven feel like fighting on hearing the violent blowing of the conch; they swing about their hands on the arrows in the form of the eye-brows of the divine-damsels who present themselves for embracing them.² In the verse on the march of Virabhānu for conquest, the poet says that the world had a crack in between on account of the sound of drums, neighing of horses and trumpeting of elephants when he started; (then) the resultant crack was removed by means of borax in the form of the Mandākini, the moon and stars heated on the fire of the king's prowess.³ The pun employed by the poet in the verse on the plight of enemies⁴ much enhances its beauty.

- 1, नृपति-निजाम-चमू-चरणार्पण-जनित-प्रभूत-पीडाभिः ।
रचयति बहिरिव रसनामरुण-ध्वज-कैतवादवनिः ॥

PT. 84 = PV. 131.

2. भल्लैर्भिन्नाः प्रतिनृपतयः शङ्खनादानुदाराञ्च-
श्रुत्वा राजन् पुनरपि भुजा-दण्ड-काण्डूतिभाजः ।
आलिङ्गन्त्यास्त्रिदश-छद्दशो भ्रू-लतां वोक्ष्य भुम्भां
चाप-भ्रान्त्या चपल-मनसो हस्तमावर्तयन्ति ॥

PT. 95 = SS. 156.

3. भेरी-भाङ्कृतिभिस्तुरङ्ग-निनदैः, etc.
4. तादृग्दण्ड-विवर्त-नतित-महो-चक्रादपक्रामिताः
क्वापि क्वापि च कण्टकैरुपगता रेखोपरेखा-भ्रमम् ।
यस्य प्रौढतर-प्रताप-तपन-ज्वालाभिरन्ते दिशा-
मापाके निपतन्ति पार्थिव-वदा जीर्यन्ति शीर्यन्ति च ॥ PV. 161.

The poet demonstrates the sentiment of tranquility well in one of his verses on the same. Nothing appears substantial, he says, when one looks back upon life from a very advanced stage; thus the roaming about of the past appears to be all waste of energy, acquisition of knowledge nothing but provision for wrangling about and love for women all worry due to final separation and nothing more; moreover, a man at that time wholeheartedly cares for a religious life and pines for the past part of life that appears to them almost void.¹ In another verse he longs for worshipping Dāmodara in a creeper bower at Benares, undisturbed by any woman.²

All the verses under sections 4-5 could well have been placed under the heading 'Love'. But as the *Nāyakas* or *Nāyikās* are the main objectives of the poet in the verses in question, they have been grouped under the headings—'Women' and 'Men'. Woman is almost synonymous with Love and therefore, it is only natural that out of a collection of 130 verses of a poet, only four verses are devoted to Men in love.

1. क्षोणी-पर्यटनं श्रमाय विदुषां वादाय विद्याऽर्जिता
मान-ध्वंसन-हेतवे परिचितास्ते ते घराधीश्वराः ।
विश्लेषाय सरोज-सुन्दर-दृश्यामास्ये कृता दृष्टयः
कुञ्जानेन मया प्रयाग-नगरे नाऽऽरावि नारायणः ॥ PV. 815.
2. परीरम्भारम्भ-स्खलदलक-वक्त्र-म्बुज-दृचां
तृणीकृत्य स्त्रीणांमभिनव-सुधा-मुग्धमधरम् ।
कदा काश्यामस्यामुपवन-लता-कुञ्ज-कुहरे
नमस्यामो दामोदर तव पदाम्भोरुह-रजः ॥ PV. 812.

A beautiful woman at the advent of youth is a marvel and the poet says, even the god of Love on rare occasions finds the Venus influencing his fate¹ and only a person with Br̥haspati in the eleventh zodiac sign can expect to dally with her.²

The eye is a predominant feature of the beauty of a woman; it is more beautiful than a lotus because when God weighs them in a balance, He is required to place Māṣas (Phaseolus Radiatus) on the scale of the lotus, the bees representing them as such.³

Again, a verse on the middle of a woman's body assigns a fine reason why the middle region is appropriately called a vacuum.⁴

1. प्रातः स्मेर-सरोरुहामयमुपाध्यायो दृशोर्विभ्रमः
पाणिः कोकिल-वाणि पल्लव-सहाध्यायी समुन्मीलति ।
सन्दर्भो वचसां पचेलिम-सुधा-सिद्धान्त-वैतरिडको
जानीमः कुसुमायुधस्य भगवान् भाग्यालये भार्गवः ॥
SA. 198=SSS. 817.
2. वाणी कार्तिक-रोहिणीपति-चलत-पीयूष-कल्लोलिनी
धत्ते दृष्टिकाल-कुन्द-कलिका-लावण्य-लीलायितम् ।
नो जाने गमयिष्यतस्तव चिरादङ्गे दिनं केलिभिः
कस्य श्रीफल-पीवर-स्तनि भवेदेकादशस्थो गुरुः ॥
SA. 199=SSS. 835.
3. नयनस्य तुलां चक्रे नलिनेन नत-भ्रुवः
न्यूने च नलिने भृङ्ग-माषानेष विधिर्दधे ॥
SA. 80
4. तुङ्गाभोगे स्तन-गिरियुगे प्रौढ-बिम्बे नितम्बे
सीमा-देशं हरति नृपतौ यौवने जृम्भमाणे ।
मध्यो भीरुः कचिदपि ययौ पद्मपत्रेत्तयायाः
शून्यं मध्यस्थलमिति ततः सवतः किञ्चदन्ती ॥
SA. 135.

Various types of heroines—Svakīyā, Parakīyā, etc. and their mood types such as Māninī, Kalahāntarītā, Utkā, Vipralabdhā, etc. have also been successfully depicted by the poet. A lady-love separated from the beloved as a consequence of a quarrel takes it for granted that a man is restless and a woman, on the other hand, steady and sincere and moreover, she argues, there is no reason why two youthful persons should not from time to time quarrel, but why should these wretched creatures—the bee, the Moon, and Madana—be tormenting her all along?¹ The pangs suffered by a separated woman eat into her vitals and she presents a really painful sight² but a lady-love longing for reunion at any cost whatsoever presents in herself a much more pitiable object; she indeed goes to any length to recover her lost love³ and even a stone must melt at her solicitations.

1. चलं चेतः पुंसां सहज-सरलं पङ्कज-दृशो
भवत्वेवं क्रोधः कचिदपि कदाचित्स्थायोः ।
दहेदङ्गं भृङ्गो विधुरपि विदध्यात् परिभवं
स्मरो मां मथनीयादिति किमपि नाज्ञासिषमहम् ॥ SA. 756.
2. दुःखं दीर्घतरं वहन्त्यपि सखीवर्गाय नो भाषते
शैवालैः शयनं सृजत्यपि पुनः शेते नवा लज्जया ।
कण्ठे गद्गदवाचमञ्चति दृशोधत्ते न बाष्पोदकं
सन्तापं सहते यदम्बुज-मुखी तद्वेद चेतोभवः ॥ SHV. 1944.
3. स्नातं वारिद-वारिभिविरचितो वासो घने कानने
शीतैश्चन्दन-बिन्दु-मिर्मनसिजो देवः समारार्थितः ।
नीता जागरण-व्रतेन रजनी व्रीडा कृता दन्तिणा
तप्तं किं न तपस्तथापि स कथं नाद्यापि नेत्रातिथिः ॥

PV. 363 = SA. 288.

The psychology and doings of a fallen type of woman, a lady on tryst in broad day-light or at night, etc. etc. have been nicely analysed by the poet. Fallen women care for money alone and are the very anti-thesis of love¹ and do not believe even in the sympathy of God for them; they simply exclaim that He has done absolutely nothing for them.² They go to the length of inciting even their daughters—in any case, those who are very much like daughters to them—to evil acts.³

1. (a) केशः कुन्द-मिषादिवोपहसति द्रव्यैर्विहीनाञ्जनान्
यनां ग्रन्थि-धनं विलोकितुमिवोदग्रीव-स्तनस्तित्ति ।
प्रेमच्छेद-कृपाण-वह्नि-स्रवसां रोमालिरालम्बते
यस्याः सा कथमस्तु चेतसि चमत्काराय वाम-क्रमाः ॥

PV. 321

- (b) दृष्ट्वा प्राङ्गण-सन्निधौ बहुधनं दातारमभ्यागतं
वञ्जीजौ तनुतः परस्परमिवाश्लेषं कुरङ्गीदृशः ।
आनन्दाश्रु-पयांसि मुञ्चति मुहुर्मांसा-मिषात् कुन्तलो
दृष्टिः किञ्च धनागमं कथयितुं कर्णान्तिकं गच्छति ॥

SA. 273.

2. एते वारि-कणान् किरन्ति पुरुषान् वर्षन्ति नाम्भोधराः
शैलाः शाद्वलमुद्रमन्ति न सृजन्त्येते पुनर्नायकान् ।
ब्रूलोक्ये तरवः फलानि स्रवते नैवाऽऽरभन्ते जनान्
धातः कातरमालपामि कुलटा-हेतोस्त्वया किं कृतम् ॥

SA. 258 = SHV. 1851.

3. चेत् पौरादपि शङ्कसे हिमरुचेरप्यर्चिषो लज्जसे
भोगीन्द्रादपि चेदु बिभेषि तिमिर-स्तोमादपि त्रस्यसि ।
चेत् कुञ्जादपि दूयसे जलधर-ध्वानादपि चुम्ब्यसि
प्रायः पुत्रि हतास्मि हन्त भविता त्वत्तः कलङ्कः कुले ॥

SA. 260.

The messenger-maidens engaged in love-intrigues are always very clever fellows. One of them reports to the lover that ever since he was away the unfortunate girl got rid of her garland of budding lotuses, pearl-necklace and waist-girdle but that was not all; her bracelets slipped down from her arms to the wrist as if to ascertain whether she had lost her pulse too.¹

The poet has also drawn good pictures of men, as distinguished from women. Howsoever, a woman may decry that a man is insincere in love-matters, the poet shows that a man also may love to the extent of madness. Almost like a woman, he piteously bewails that he is in no way an enemy of the kunda flower, honey, bee, waves of nector, cloud, lunar disc, and lotus, but they all have turned out hostile to him simply because she puts them all to shame by her teeth, melodious voice, sweet gaze, laughter, hair, face and breast respectively, while residing in his heart.²

1. माला बालाम्बुज-दलमयी मौक्तिकी हार-यष्टिः
काञ्ची याते प्रभवति हरौ ह्युभ्रवः प्रस्थितैव ।
अन्यद्वन्न मः किमपि धमनी वर्तते वा न वेति
ज्ञातुं पाणैरहह बलयो बाहु-मूलं प्रयाति ॥

SSS. 582.

2. कुन्दं दन्तैर्मधु निगदितैः षट्पदं दृग्विलासै-
रेभिर्हास्यैरमृत-लहरीं कुन्तलैरम्बुवाहम् ।
इन्दोर्बिम्बं वदन-शशिना पङ्कजञ्च स्तनाभ्यां
त्वं जित्वा तान् (?) वससि हृदये तेन ते मां द्विषन्ति ॥

SSS. 564.

A lady-love does not always explicitly speak out that the beloved one must not go; but she has her own ways to do things. She tells him that even after death a woman never recovers from the fever of separation she once contracts; before she departs from this world she must know whether the betel-nut, flowers, sandal, water, etc. which act like poison in this life would be so painful in the other world as well.¹

Bhānukara's verses on nature are novel in conception and enchanting in expression. The night, the poet says, leaves its bower, the sky, having arranged its hair in the form of darkness that scattered all over in course of its dalliance and having worn its earring, viz. the lunar disc, as soon as the dawn appears.² Again, the morning would, no doubt, appear to many as very pleasant but it is most unpleasant to some at least. The poet draws a beautiful picture of a lady-love concealing in the morning the blue lily on her ear so that her

1. नायं सुञ्जति सुभ्रू वामपि तनु-त्यागे वियोग-ज्वर-
स्तेनाहं विहिताञ्जलिर्यदुपते पृच्छामि सत्यं वद ।
ताम्बूलं कुसुमं पटीरमुदकं यद् बन्धुभिर्दीयते
स्यादत्रैव परत्र तत् किमु विष-ज्वालावली-दुःसहम् ॥

SA. 690

2. सन्निगृह्य चिकुरं तमोमयं यामिनी तदनु केलि-विच्युतम् ।
कुर्वती श्रवसि चन्द्र-मण्डलं कुण्डलं गगन-कुञ्जमुज्जति ॥

SSS. 13.

beloved one may not be disappointed.¹ Herself knowing that the morning is there to torment them by separation she somehow conceals the faded lily in order to save him from a rude shock and violent despair.

In one verse Bhānukara depicts the evening as a chaste wife who enters the room for having a light as soon as she sees the moon.²

The poet explains the moon-rise as follows. The night is a lady, the sky a bower, the moon a lover and the darkness her dress and therefore, the moon extends his 'kara' out of love.³ Again, he thinks that the moon-rise is due to the machination of Kāmadeva who intends to find out the stolen Sun. In order to detect the real thief, he performs a magical rite, viz. setting a dish (moon) to motion. For this purpose, Kāmadeva scatters all around uncooked rice in the form of stars; the

1. संस्पृश्य स्तनमाकलय्य वदनं संश्लिष्य कण्ठ-स्थलं
निष्पीड्याधर-विम्बमम्बरमपाकृष्य व्युदस्यालकम् ।
देवस्याम्बुजिनीपतेः समुदयं जिज्ञासमाने प्रिये
वामाक्षी वसनाञ्चलैः श्रवणयोर्नीलोत्पलं निह्नुते ॥

SSS. 20.

2. मृगाङ्गमागतं वीक्ष्य सन्ध्या कुल-वधूरिव ।
दीपलेखा-मिषादेषा निर्विवेश निकेतनम् ॥

PV. 560 = SA. 348 = SSS. 140.

3. नभोलता-कुञ्जमुपागतायाः प्रमोद-पर्याकुल-तारकायाः ।
निशा-प्रियायाः स्फुरता करेण शशी तमःकञ्चुकमुन्मुमोच ॥

SSS. 193.

cooing of the cuckoos is nothing but the chanting of mantras by him and the moon is the dish he uses.¹

In one of his verses on the summer Bhānukara has employed a pun very effectively.² Of much effect has been the use of a happily chosen word viz. Kanyā-rāśi in a verse of the description of the Autumn.³ In his description of the Hemanta the poet strikingly attributes the husband-wife relationship to the Day and the Night, during this season. The Day offers the major portion of the sky (or the cloth) to the beloved night and himself shrinks for her satisfaction.⁴

Bhānudatta was the author of the Gita-Gaurīśa with the ṭippaṇa on the same work that is a prototype of the

1. ताराज्ञतानिव किरन् कलकण्ठनादा-
 न्मन्त्राक्षराणि निगदन् कुष्ठमेयुरेषः ।
 लाभाय वासर-मणेरुषितस्य सायं
 सञ्चारयत्यमृतदीधिति-कांस्य-पात्रम् । PV. 573.

तारा—1. a star; 2. pupil of the eye.

स्फुरित—1. bright; 2. restless. कर—1. rays; 2. hand.

This magical rite is performed even today in some parts of the country for detecting thieves.

2. SA. 529. 3. PV. 650=SSS. 424=SA. 601.

4. अम्बरमेष रमण्यै यामिन्यै वासरः प्रेयान् ।

अधिकं ददौ निजाङ्गादथ सङ्कुचितस्तस्थौ ॥

PV. 650=SSS. 424=SA. 601.

अम्बर—1. the sky; 2. the cloth. The idea is that in the Hemanta the day is very short and the night is long.

Gīta-Govinda of Jayadeva, and had certainly some leaning towards religion. The authors of the anthologies consulted have not, however, cared to quote his verses on religious topics such as Śravaṇa, Manana, Kīrtana etc., the PT. being the only work to preserve one verse on the utterance of the holy name of Nārāyaṇa. Through a figure of speech known as *prativastūpamā*, the poet states that just as the digging and the levelling of the earth, etc. are useless if no seed be sown, the perusal of the holy scriptures, the Purāṇas etc. are all in vain if the sacred name of Kamalākānta be not uttered.¹

The anthologies preserve a few verses of Bhānukara on the holy places, etc. In a verse on Maṇikarnikā, he suitably employs the *Virodha alamkāra* in showing how a bather in the same attains the state of Śiva² and in a

1. वेदस्याध्ययनं कृतं, etc. PT. 266.
2. स्नातं वारिषु निर्मलेषु जटिलो जातः पुनः कुन्तलः
काय-क्षालितमेव पङ्क-पटलं कण्ठे पुनः कालिमा ।
उद्दामाः खलु वीचयः परिचिताः क्रान्तः करो भस्मना
मातः श्रीमणिकर्ण कर्ण-परुषं जल्पामि कोऽयं क्रमः ॥ PT. 42.

This is a good example of the figure of speech *Virodha*. Here the devotee means to say that he has really attained the state of Śiva on account of his bath in the Maṇikarnikā though the wording is such that the second part of each pāda may be interpreted otherwise.

verse on the Trivenī he assigns some reason in his poetic way why its water should be darkish.¹

In his Anyokti on the Lion he illustrates how heredity works. No sooner is a cub born than it exhibits a tendency to jump upon the temple of an elephant even before sucking its mother's breast.² Thus, in his other Anyokti verses too he hints at some truth or other.

One outstanding feature of Bhānukara's composition is his great liking for the employment of figures of speech.³ The lofty flight of his poetical fancy couched in the garb of idiomatic language reaches at times the maximum height of poetic excellence, particularly with the aid of rhetorical perfection.

1. ऊरीकर्तुं तुहिन-किरण-प्रीतिधारासुदारां
दूरीकर्तुं दिनकर-कर-क्लेश-बाधामगाधाम् ।
यस्याः पुण्ये पयसि विशति स्नातुकामा त्रियामा
प्रायस्तस्यास्तिमिरततिभिः श्यामलं नीरमस्याः ॥

PV. 877.

2. जालः स्तन्यं न जग्राह कण्ठीरव-किशोरकः ।
चतुर्व्यापारयामास कुञ्जे कुञ्जरशालिनि ॥

PV. 707

3. प्रतिवस्तूपमा in PT. 266; श्लेष in a large number of verses; व्यङ्ग्य-व्यतिरेक and प्रत्यनीक in SSS. 564; आर्थी-परिस्त्रयानु-प्राणित-विषमालङ्कार in PV. 815; भ्रान्तिमान् in SA. I; परम्परित साङ्ग रूपक in PV. 573; सूक्ष्म in SSS. 606; एकदेश-विवर्ति-श्लिष्ट-रूपक in SSS. 193; etc. etc.

BHARTṬHARI

Traditionally, Bhartṛhari's father was a Brahmin, Candragupta by name and his mother a Sūdrā called Sindhumatī. The legend that Bhartṛhari was the brother of the famous Vikramāditya is baseless just as the attempt of several scholars to identify him with the author of the Bhaṭṭi-kāvya is futile. He is generally believed to have flourished about the middle of the seventh century A.D. If Bhartṛhari is to be the composer of all the verses, many verses from the present editions of his three Śatakas, Śṛṅgāra, Vairāgya and Nīti., are to be purged out. As at present, verses from such celebrated works as the Mudrārākṣasa, Abhijñāna-Śakuntala, etc. find place in them. The names of the works undoubtedly imply that they originally consisted of 100 verses. But some of our present editions contain 110 verses, some again 116 and others still more. This in itself shows that the Śatakas in their present form cannot but be full of interpolations.

All the six verses of Bhartṛhari quoted in the Padyāmṛta-taraṅgiṇī are traced in the Vairāgya-śataka.¹

The anthologies quote many of his verses, but attributions in them are of doubtful authority as they vary

1. See Appendix D, pp. 102-103, vv. 287-292.

from anthology to anthology. Whereas some of the verses attributed to him are actually found in his Subhāṣitas, many are not only not traced in them but found attributed to some other poets in other anthologies and rhetorical works.¹

BHAṬṬA NILAKAṆṬHA

The PT. records only two verses to the credit of this poet.² There are several verses under the name of Nilakaṇṭha and twenty-eight verses of Nilakaṇṭha Śukla³ in the SA. The two verses in the PT. furnishes no clue whatsoever to the identity of the poet nor have the verses been traced anywhere else. Under the circumstances, it is risky to identify Nilakaṇṭha Bhaṭṭa with Nilakaṇṭha or ॥ and Nilakaṇṭha Śukla of the SA.

There are several Nilakaṇṭha Bhaṭṭas e.g. (1) the Smārta, son of Śaṅkara and author of the Mayūkhās; (2) the Naiyāyika, son of Rāma and author of the Tarka-saṃgraha-dīpikā-prakāśikā; (3) the Paurāṇika, son of

1. See Peterson's Introduction to the SSV., pp. 74-75. The SUK, also quotes 13 of his verses. The SMV. quotes six of his verses, 5 of which are found in the Śatakas and one viz. मानेनेच्छति, in the Bhallaṭa-śataka (v. 7).

2. V. 258, p. 63 and v. 20, p. 9.

3. Verses 95-99, 103, 160, 162, 168, 183, 232, 254, 296, 449, 450, 454, 462, 651, 654, 664-665, 667-669, 687-688, 753, 781 (verse number as arranged by myself).

Raṅganātha and author of the *Devī-bhāgavata-sthiti* and the *Tilaka*, commentary on the *Devī-purāṇa*, and so on. But as none of them is reputed to be proficient in making verses, they are to be ignored from the point of view of identification with the present author. As a poet and dramatist, however, Nilakaṇṭha, author of the *Kāvya-llāsa*¹ and the *Kalyāṇa-saugandhika*,² deserves mention for this purpose, no doubt; but Nilakaṇṭha is so popular a name and the two verses quoted in the PT. too are so very ordinary that no identification of the author in question seems possible.

In verse no. 20 of PT. the poet prays that he may be solely devoted to Rāmacandra heart and soul, the mere name of Rāmacandra on his lips counting for nothing much. One Śuka (parrot), in spite of wings, with the name of Rāma on lips, is confined in the cage; the other Śuka (Śukadeva), devoted to Rāmacandra, is united with the supreme soul. In the other verse (no. 258) of Nilakaṇṭha, quoted in PT.—the poet shows that resemblance in appearance counts for nothing; man is similar in this respect to the monkey, the horse to the donkey and so on; still they are poles asunder from the point of view of qualities.

1. Triennial Catalogue, III, 3348.

2. Ed. by Dr. L. D. Barnett, in the *Bulletin of the School of Oriental Studies*, Vol. III, part I, London, 1923, pp. 33-50.

BHERĪBHĀNKĀRA

As some of the verses of this poet have been quoted by Jalhana who flourished in Kashmir in the thirteenth century A.D., Bheribhānkāra must have been either a contemporary of Jalhana or flourished earlier than him. Most probably, he flourished earlier. From one of his verses quoted in the *Sūktimuktāvalī*,¹ it appears that he lived in Benares for some part of his life at least. Presumably, he was a devotee of Śiva. Jalhana quotes in his section on Hara-stuti five consecutive verses of Bheribhānkāra.²

Of the verses of Bheribhānkāra so far traced, one is devoted to the eulogy of a king, two to Anyoktis—one on Cuckoo³ and the other on Lion,⁴ four to the praise of Gaṇeśa,⁵ and one to the

1. V. 22, p. 380. Oriental Series ed.

2. pp. 459-460, Baroda.

3. PT. 208, p. 51

4. SMV., p. 87, v. 8 ; SP. 907.

5. (a) SHV. 121.

दानस्रोतः-सहस्रैर्दशन-रुचि-चयैः कुम्भ-सिन्दूर-पूरै-

रुद्रतैरेककालं प्रकटित-रजनी-वस्त्र-सन्ध्या-विलासाः ।

आरुफालत्-स्याल-वण्टा-बहल-कलकल-व्याकुलाहीन्द्र-हारा

हेरम्बस्याङ्गहार-प्रचलदवनयः पान्तु वो नृत्य-लीलाः ॥

(b) SHV. 122.

कुम्भोपान्तं त्यजद्भिर्मद-जल-निवहैर्लब्ध-सेकातिरेका

प्रोन्मीलद्बाल-वन्द्याकृति-दशन-मिषादङ्कुरं धारयंती ।

Ganges.¹ The rest are devoted to the eulogy of Śiva² and his favourite places.³ As Gaṇeśa and Gaṅgā are inseparably connected with Śiva, their eulogy also forms

आलोलत्-कर्ण-ताल-प्रचल-मधुकरासार-गुष्पालि-कीर्णा
विस्तीर्णा हस्त-वल्ली दिशतु गणपतेः प्रार्थ्यमानं फलं वः ॥

(c) SHV. 123.

ते दूरोद्गड-गुण्डा-कुहर-कवलितोत्तिस-ससाब्धि-सन्ध-
स्वेच्छा-सेक-प्रमोद-प्रभव-तव-रव-द्वाविताशा-गजेन्द्राः ।
देवस्याकाण्ड-कण्डू-कर-करट-तटाटोप-संघट्ट-भग्न-
क्षोणीभृत्तुङ्ग-शृङ्गाः पुरमथन-शिखोः पान्तु वो दुर्विलासाः ॥

(d) SHV. 3=ŚP. 58

1. (a) SHV. 251.

अमुष्मिन् संसारे परिकलित-सारेतरतया
तदा विद्योत्कर्षः परिणतिमुपैति श्रुतिविदाम् ।
यदा मन्दाकिन्या मधु-रव-मराली-कलकल-
प्रणाली-वाचाले तट-परिसरे यान्ति दिवसाः ॥

(b) त्वत्तीरे तरु-कोटरान्तर, etc. = SMV. 370. 10 ; this verse is found in Vālmiki's Gaṅgā-stava.

2. See f.n. 2 above ; also SHV. 28=ŚP. 66 and SMV. 20. v. 26=ŚP. 97=SHV. 101

3. Description of Prayāga : (a) SMV. 380. 24=SHV. 252

(b) SHV. 253 :—

मा गर्वीरश्वमेधिन् मखकृदहमिति ब्रह्महन् मा च भैषीः
पातक्यस्मीति पुण्ये महति च दुरिते को मदः का च भीतिः ।
माघे मासि प्रयागे मकर-गत-रवौ मज्जतां सज्जताना-
मब्बिबन्धुर्वा धुनीते मदमपि भयमप्यत्र वेदाः प्रमाणम् ॥

Description of Benares :—SMV. 380, 22.

a part and parcel of the worship of Śiva. His residence at Benares might also be due to his devotion to Śiva. Only a single verse by him is devoted to the eulogy of Jīmūtavāhana.¹

Bheribhāṅkāra's style is forceful and the description of the Tāṇḍava dance of Śiva² and similar other topics is replete with appropriate vigour and depth of thought. The principal sentiment in his composition is Tranquillity (Śānta). In one verse the poet laments for wasting much valuable time in rendering service to kings; the ever-merciful God has been kind to him, no doubt; still he pities himself for not having utilized properly the early part of his life.³ Bheribhāṅkāra is really a religious poet and as such, believes in holy places. He is of opinion that Vedic learning is in itself no good; it proves useful only then when the Vedic Scholars realise that their Vedic learning is quite insignificant and begin, as a consequence, to dwell on the banks of the holy Ganges.⁴ Again, he says, one need not be disappointed either for committing sin or feel proud for the performance of religious deeds; the confluence

1. SMV. 392. 57.

2. SHV. 28=ŚP. 66.

3. SMV. 460. 11—कतिपय-पुर-स्वामी, etc.

4. SHV. 251 अमुष्मिन् संसारे

of the Ganges and the Jumna comes to the rescue of both.¹

It is only unfortunate that no complete work by this poet is known to exist; a complete work by him called "Bheribhāṅkāriya-kāvya" is, however, known in name only.² Thus, his name is perpetuated to-day only through the quotations of his verses in anthologies. Bheribhāṅkāra does not seem to be the real name of the poet; probably, it is his pen-name.

BILVAMAṄGALA, ALSO CALLED KṚṢṆALĪLĀSUKA

Kṛṣṇalīlāsuka, also called Līlāsuka, *alias* Bilvamaṅgala, was the son of Nibī and Dāmodara. Īśānadeva was, probably, his spiritual preceptor.³

Bilvamaṅgala is, probably, the title of the head of the Natuvile Maṭha of Trichur and as such, three Bilvamaṅgalas are as yet known. The founder of the

1. SHV. 253:—See f.n. 8 (b).

2. Gustav Oppert's Lists of Sanskrit MSS. in Private Libraries of Southern India, MS. No. 1296.

3. ईशानदेव-चरणभरणेन नीवी-

दामोदर-स्थिर-यशःस्तबकोद्भवेन ।

लीलाशुकेन रचितं तव कृष्णदेव

कर्णामृतं बहवु कल्प-शतान्तरेऽपि ॥

V. 110 of Kṛṣṇakarnāmrta.

Maṭha is, probably, identical with our poet Līlāśuka. As is natural with a spiritual Head, his real life is shrouded in mystery. One Cintāmaṇi is reported to have been his concubine through whose intervention his life changed altogether from a passionate to a religious one.

Of all the works of Bilvamaṅgala, the Kṛṣṇa-kaṇṭhāmr̥ta is the most well-known one. It has undergone various editions in various characters, 4 editions in Telugu, one in Telugu and Kanarese, 1 in Grantha and Tamil and the rest, ten in number, in Nāgara character.

Other works attributed to him are:—

1. Kṛṣṇa-bāla-caritra.¹
2. Bāla-Kṛṣṇa-kṛīḍā-kāvya.²
3. Govinda-stotra³ or Govinda-Dāmodara-stava or Govindaika-viṃśatikā.
4. Kṛṣṇāhnikā-kaumudī.⁴
5. Sumaṅgalā-stotra:.⁵ Bhakta-vallabhā.
6. Bilvamaṅgala-stotra.⁶

1. Peterson's Third Report 1884-1886, Bombay and London, 1887, p. 394, No. 292=No. 292 of 1884 of the Bhandarkar Institute.

2. Bühler, Op. cit., Fasc. ii, p. 92, No. 137.

3. Mitra's Notices, vi, pp. 297-298, No. 2234 (53 verses).

4. Notices, iii, p. 171, No. 1198.

5. Op. cit., IX, p. 60, No. 2951.

6. Eggeling, Catalogue of Sanskrit MSS. in the India Office Library, vii, p. 1474, No. 3907.

7. Kṛṣṇa-stotra.

8. Bilvamaṅgala-nāma-kośa-kāvya.

6, 7 and 8 above are really different versions of the same work.

Suppositious Works:—

9. Govindābhiṣeka.

Durgāprasāda Yati in his commentary upon this work says about Kṛṣṇalīlāsuka:—

श्रीपद्मपाद-मुनिवर्य-विनेय-वर्ग-श्रीभूषणं मुनिरसौ कवि-सार्वभौमः ।

श्रीकृष्ण-रूप-परमामृत-पान-शीलश्चक्रे तदीय-चरितं बहुधा हिताय ॥

श्रीकृष्णलीलाशुक-बद्ध-काव्यं विवृत्य लोकस्य हिताय पूर्वम् ।

तच्छेष-पूर्तिं च पुनर्विधाय विवृतमहे उत्तर-भागमेतम् ॥

The Govindābhiṣeka consists of 8 cantos and its supplement by Durgāprasāda of 4 cantos. Bilvamaṅgala's work is devoted to the illustrations of the sūtras of the Prakrit Grammar. This grammarian Bilvamaṅgala is, in any case, identical with the commentator of Bhoja's Sarasvatī-kaṇṭhābharṇa.¹ It is difficult to say whether this Bilvamaṅgala the grammarian is the same as our Līlāsuka.

10. Tribhuvana-subhaga.

11. Gaṇapati-stuti.

12. Karkotaka-stuti.

1. Together with the supplement of 4 cantos, this work is known as Śrīcihṇakāvya; Madras Oriental MSS. Library Catalogue, Author index, p. 19.

13. Ramacandra-stuti.
14. Abhava-stuti.
15. Br̥ndāvana-stuti.
16. Kāla-vadha.
17. Puruṣakāra (ed. in Trivandrum Sanskrit Series).

Of the anthological works consulted, the Sabhyā-lam̐karaṇa consists of only two verses of Bilvamaṅgala, the Śārṅgadhara-paddhati three and the Padyāmṛta-taraṅgiṇī six. Some of these verses are found in more than one anthological work (see p. xxii—Introduction). None of these verses is, however, found in the original part of the Kṛṣṇa-karṇāmṛta, viz. the first Āśvāsa. मातर्नतः etc. i.e. PT. 35 is found in the South Indian version of the Kṛṣṇa-karṇāmṛta.¹

All the verses of Bilvamaṅgala so far traced have a great religious fervour. They are all sincere outbursts of a very devoted heart. In v. 35 of this work, he regrets for his previous attempts to please people with his composition; now he sincerely endeavours to devote his poetic talent to the praise of Mother Sarasvatī.

Kṛṣṇa's jocular conversation with Candrāvati who retorts him outright in the same strain as he does—he calling her Rādhā and she calling him Kāṁsa—is quite amusing.² His deceitful conversation with Rādhā as found in v. 16 of this work breathes forth the effusion

1. See Pāpayanmaya Sūri's Text, II. 4. 2. SA. 205.

of a devoted heart and exhibits the skill of the poet in the employment of puns. Kṛṣṇa avoids each and every issue by the employment of a word having more than one sense.¹

CANDRACŪDA

He was the son of Bhaṭṭa Puruṣottama² and author of the Anyokti-kaṇṭhābharāṇa,³ Candraśekhara-vivāha-kāvya,⁴ Kārtavīryodaya⁵ and Prastāva-cintāmaṇi.⁶ None of the early anthologies published, viz., the ŚP.,

1. Thus:—

Vā saḥ :	i. Garments	ii. dwelling-house
Vāsaḥ :	i. Scent	ii. „ „
Yāminyāmuṣitaḥ :	i. Yāminyām	ii. Yāminyā muṣitaḥ
	uṣitaḥ	

Vāsaḥ (neuter) means garments, and Vāsaḥ (masc.) means dwelling-house and scent. The Nom. singular of Vāsa, whether neuter or masc., is Vāsaḥ.

2. As such, he is to be distinguished from the celebrated Smārta of the same name, son of Umāpati (Umana Bhaṭṭa and grandson of Dharmeśvara).

3. Aufrecht in his Cat. Cat. mentions that the work was published in the Kāvya-mālā. This is wrong.

4. Sūcī-pustaka containing a list of the MSS. of Fort William, Asiatic Society of Bengal, etc., 8.

5. Mitra, Cat. of Sans. MSS. in the Library of His Highness the Mahārāja of Bikaner, 296 ; Sans. MSS. Catalogue of Calcutta Sanskrit College, Kāvya volume, 1904, No. 13.

6. Weber's Verzeichniss der Sanskrit und Prakrit Handschriften der Königlichen Bibliothek in Berlin. p. 229.

SSV., SUK., SMV., KVS. and PAV. contains any of his verses. The SS. quotes seven, the PV. two, the SSS., one and the PT. two verses under his name.¹ The PT. also quotes two verses from his Anyokti-kanṭhābharāṇa² and two from his Prastāva-cintāmaṇi.³

Candraśekhara quoted in the PT. and PV. (see p. xxii) may be identical with Candracūḍa.

In v. 44 of the PT. the poet praises Yamunā as the sanctifier of impure things which may subsequently find place in heaven whereas in v. 267, the name of Hari is declared as the most efficacious object; it is invaluable, at the same time so easily obtainable.

CANDRAKAVI

One of the MSS. of the PT. gives the name of the poet as Candraka. But as the ŚP. (v. 769, p. 119) quotes the identical verse and gives the name of the poet as Candrakavi, this name is chosen. The name Candraka is found in the ŚP. and also quoted by Kṣemendra in his Aucitya-vicāra-carcā and also in the Kavi-kanṭhābharāṇa of the same (4. 1, 5. 1), printed in the Kāvya-mālā. The Rāja-taraṅgiṇī (2. 16) knows a playwright of the same name who flourished during the reign of Tuṅḡjīna. Even though Candra or Candraka

1. See Introduction, p. xxii under Candracūḍa.

2. viz. 232 and 239.

3. viz. 155 and 49.

be not identical, he flourished certainly before the 14th century A.D. when the ŚP. was composed.

In the verse quoted in the PT. (195) which is an Anyokti on the cloud, it is enjoined either to pour water or to allow the moon to shine.

CANDRAŚEKHARA

There is no proof to show that this Candraśekhara is identical with Candracūḍa. There are several poets of the above name;¹ in the present stage of our knowledge, it is difficult to identify our Candraśekhara with any of them. The PT. quotes only one verse of Candraśekhara in which the dancing of Śiva is admired by the devout poet.

DEVAGAṆA

Our MS. B. gives the name of this poet as Devagaṇadeva.² This poet is, probably, identical with

1. Candraśekhara—author of the Abhinava-Bhārata; Mysore, 263.

Candraśekhara—author of the Bhārata-Sāra-Saṃgraha, Mysore, 307.

Candraśekhara, of Bengal, author of the Sūrjana-carita or Rājasurjana-carita in 20 cantos. *Mitra*, Notices, 1870.

Candraśekhara Rājaguru—Mathurāniruddha-Nāṭaka, MS. deposited at Madras Or. MSS. Library, Author Index, p. 27, etc.

2. See fn. 7, v. 212, p. 52.

the poet of the same name, ten of whose verses are quoted in ŚP.¹ In the present stage of our knowledge nothing more about Devagaṇadeva is known.

DHARAṆĪDHARA

The verses of Dharaṇīdhara have been quoted in the KVS., SUK., SS. as well as PT. (see Intro., p. xxiii). One of our MSS. gives his name as Dharaṇīdhara Bhaṭṭa as well. As his verse has been quoted in the KVS., he must have flourished earlier than 1,000 A.D.

The India Office Library possesses a MS. of a work called Rasavatī-śataka by an author of the same name.²

GADĀDHARA

Only one verse of this poet has been quoted in the PT. (v. 118). The name of Gadādhara is also found in the Sad-ukti-karṇāmṛta, Subhāṣita-hārāvalī and Subhāṣita-sāra-samuccaya (p. xxiii). As Gadādhara, author of the Rasikajīvana, flourished in the middle of the 17th century, he cannot be identical with the poet of the same name quoted in the Sad-ukti-karṇāmṛta of Śrīdharadāsa who flourished several centuries earlier. Gadādharas quoted in the later anthologies may refer to the same poet.

1. See above, p. xxii.

2. MS. No. 2079. For the interpretation of the verse quoted in the PT. see References and Notes, p. 87.

GAṆAPATI

The verses of a poet of the above name have been quoted in the SSV. as well as SUK. (see pp. xxiii-xxiv) but this poet must be distinguished from our Gaṇapati who seems to be identical with Bhānukara's father. The PV. quotes one verse attributed to both Gaṇapati and Bhānukara (v. 665) and another verse (v. 789), attributed to Bhānukara, son of Gaṇapati. Again there is one verse, अलक्षित-कुचाभोगं, etc. which is attributed to Gaṇapati in the PV. (v. 540) and to Bhānukara in the SV. (v. 713) and SSS. (v. 113). All the later anthologies quote Gaṇapati's verses, thus establishing beyond doubt that Bhānukara as well as his father were poets of repute.

In one of the verses preserved in the Subhāṣita-sāra-samuccaya,¹ Gaṇapati addresses poet Lolimba as follows:—

भो लोलिम्बकवे² कुरु प्रणमनं किं स्थीयते स्थाणुवत्
 कस्मै कामनृपाल-बाल-शशिने नायं शशी वर्तते ।
 किन्तु व्योम्नि विभाति रौप्या-रचितं चन्द्र-द्युतेर्वाजिनः
 पाद-त्वाणमिदं पदाद्विगलितं तत्सौम्य जानीमहे ॥

1. SSS. 196

2. Probably, same as Lolambarāja, son of Divākara and descendant of Sūrya Paṇḍita. Lolambarāja or Lolimbarāja was the author of the Hara-vilāsa (published in the Kāvya-mālā, Part xi, pp. 94-133; see also Tanjore Catalogue, vi. 2814) and the Sundara-Dāmodara not published

This is really a different version of the text:—

भो लोलिम्बराज(?) कुरु प्रणमनं किं स्थीयते स्थाणुवत्
 कस्मै भोजनृपाल-बालशशिने नायं शशी वर्तते ।
 किं तद्व्योम्नि विभाति चास्त-समये चन्द्र-द्युतेर्वाजिनः
 पाद-त्वाणमिदं जवाद्विगलितं तत्सौम्य जानीमहे ॥

This second version indicates that the author of the verse was a contemporary of king Bhoja and as such, this version cannot naturally be the composition of our Gaṇapati. If at all, this verse was composed by his namesake who flourished several centuries earlier than him and some of whose verses are preserved in the earlier anthologies.¹

In one verse he praises very highly one Gaṇeśvara Kavi.¹ Gaṇeśvara and Gaṇapati are identical in sense and one naturally wonders if this verse really refers to the poet himself.

Gaṇapati whose verses have been quoted in the SUK., SMV., and SSV. cannot be the same as Bhānu-

as yet (for MS., see Catalogue of MSS. in Adyar Library, II. 16). His Āyurvedic works, viz. Vaidya-jīvana, Vaidyāvatamśa, etc. deserve unconditional praise for lucidity of style and exhaustive treatment of the subjects concerned in a condensed form.

1. गणेश्वर-कवेर्वचोविरचनैक-वाचस्पतेः

प्रसन्न-गिरिनन्दिनी-चरण-पल्लव-ध्यायिनः ।

तथा जयति भारती भगवती यथा सा सुधा

सुधा भवति सुभ्रुवामधर-माधुरी म्लायति ॥ PV. 788

kara's father Gaṇapati whose verses have been quoted in the later anthologies. In pp. xxiii-xxiv of the Introduction, the former verses have inadvertently been entered under the name of Gaṇapati, poet of the Padyāmṛta-taraṅgiṇī. Bhānukara, as we have seen before, flourished in the first-half of the sixteenth century and his father flourished a bit earlier whereas the SUK.¹ was composed in 1205 A.D., the SMV.² in the 13th century

1. The date of the work is, as is given in the work itself, 1127 Samvat or 1205 A. D. :—

शाकेऽत्र सप्तविंशत्यधिक-शतोपेत-दश-शते ११२७ शरदाम् ।

श्रीमल्लकम्णासेन-क्षितिपत्य रसेक-विशेषेऽब्दे ॥

सचिदुर्गत्या फाल्गुन-विशेषे परार्थ-हेतवे कुतुकात् ।

श्रीधरदासेनेदं सद्भक्ति-कण्ठाभूतं चक्रे ॥

2. Jalhana and his father Lakṣmīdhara flourished during the reign of king Kṛṣṇa of Kāśmīra.

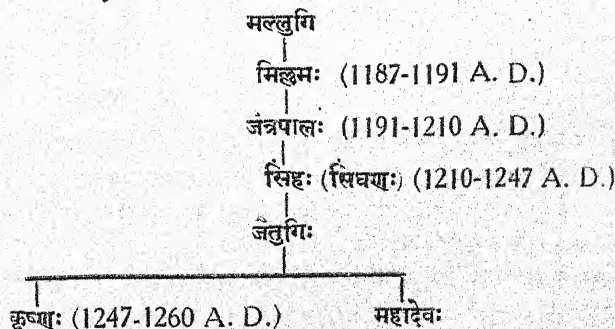
मत्पित्रा दत्तमस्मै प्रतिहत-बलवद्देवि-वर्गोपसर्गं

राज्यं प्राज्य-प्रभाव-प्रथित-गुण-भृता कृष्णराजाय भवत्या ।

तन्निर्वाह्यं मयेति द्विगुणित-धिषणा-शक्ति-भक्तिर्विधत्ते

सर्वं यं स्वामि-कार्यं हितमनयहता भावुकैरनुजेन ॥

The royal line is as follows :—



A.D. and the SSV. in its present form about the 15th century A.D.¹

Gaṇapati as a poet

The verses of Gaṇapati that are preserved in anthological works may be classified under the following heads:—

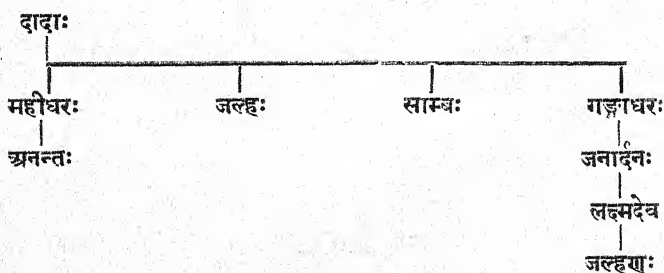
I. Gods

- 1 Śiva: PT. 19=PV. 19²

II. The King

- 1 The sword of the king: PT. 88
2 The fame of the king: PV. 89=SS. 95

Jalhana gives his own lineage as follows, in the Introductory part of his work:—



1. Vandyaghāṭīya Sarvānanda quotes the Subhāṣitāvali of Vallabhadeva in 1160 A.D. in his commentary on the Amara-koṣa. The present edition of Peterson, however, betrays interpolations.

2. For the Pratikas of this and the following verses, see pp. xxiii-xxiv.

III. Women and Love

- 1 Separation : PT. 169
 ,, : SA. 743
- 2 Sportive dalliances : —
 Jala-keli : Kañcukottāraṇa : SSS. 66 and
 68 = PV. 543 and 544; and also SSS.
 67.
 Bhramarī-kṛīḍā : PV. 539 and 540
 Kanduka-kṛīḍā : SSS. 93 = PV. 527
 ,, : SSS. 94 = PV. 528
- 3 Features : —
 Eyes : SA. 82
 Breasts : SA. 60
 Waist : PV. 207
 Romāvalī : SA. 138 = PV. 203

IV. Season

- 1 The Spring : SSS. 285 = SA. 618

V. Nature

- 1 Midday : SSS. 59-60
- 2 Morning : SSS. 14
- 3 Moon-rise : SSS. 195-196
- 4 Stars : SSS. 186 = SA. 374
- 5 The hare of the moon : PV. 583

VI. *Miscellaneous*

- 1 Forest: PV. 66₁
- 2 Penance-grove: PV. 66₅
- 3 Stately mansion: SSS. 263-264; SSS.
267 = PV. 59₁
- 4 Benediction: SSV. 6₁

Gaṇapati belonged to a family which could boast of a succession of leading Sanskrit scholars. In the Padyāmr̥ta-taraṅgiṇī, the verses of Gaṇapati's uncle (or father?) Śaṃkara Miśra, Gaṇapati himself and his son Bhānukara or Bhānudatta have been quoted. The father was not as great a poet as the son; still, his verses are worth-preserving as is evident from the anthologies.

GAUḌA

This Bengalee poet must have flourished during the reign of king Mukundadeva, last king of Orissa as he praises him as an excellent fighter. Mukundadeva was defeated and killed in Hijri 975 i.e. 1567 A.D. Therefore, this Sanskrit poet of Bengal must have flourished at that time. The verse कर-वारिरुहेण, etc. quoted in the PT. (v. 100) has been quoted in the SS. as well (v. 159; see p. xxiv of the Introd.)

The Padyāvalī of Rūpa Gosvāmin whose literary activities lay between 1495 A.D.—1550 A.D. quotes also a verse of a Gauḍīya poet (see p. xxiv).

GOVINDARĀJA

Śāringadhara in the chapter devoted to the praise of Great Poets quotes a verse of Deveśvara in praise of Govindarāja (v. 181).¹ Śāringadhara also quotes a few verses of Govindarāja in his paddhati.² That he was a very popular poet is also evidenced by the Subhāṣitāvalī and Sūkti-muktāvalī which quote some of his verses and by the Padyāmṛta-taraṅgiṇī which quotes only one verse.³ It is unfortunate that this great poet should in course of time pale into insignificance.⁴

GUNAĀKARA

One of the verses of Guṇākara quoted in the ŚP. (no. 3914) has been quoted by Govindajit in his SA. (v. 172) and the SSS. Śāringadhara quotes seven other

-
1. इन्दुप्रभा-रस-विदं विहगं विहाय
कीरानने स्फुरसि भारति का रतिस्ते ।
आद्यं यदि श्रयसि जल्पतु कौमुदीनां
गोविन्दराज-वचसां च विशेषमेव ॥

2. See pp. xxiv-xxv of our Introduction.

3. Op. cit.

4. Rice records the name of one Govindarāja, another of the Rāja-vaṃśa-kāvya (Catalogue of Sans. MSS. in Mysore and Coorg, No. 240) and Oppert of another, author of the Rāmāyaṇa-campū (List of Sans. MSS. in Private Libraries of Southern India, 8214).

verses of our poet one of which (no. 1574) is identical with the verse quoted in the PT.¹

HARIBHĀSKARA, OR BHĀSKARA, ALSO CALLED HARI.

Personal History

Haribhāskara, known in short as Bhāskara, was the son of Āpājinanda, at times also called Ājāji Bhaṭṭa, son of Haribhaṭṭa and grandson of Puruṣottama Bhaṭṭa of Benares.² He belonged to the Kāśyapa gotra.³ The ancestors of Haribhāskara were all very pious persons. Haribhāskara's father was, probably, a physician by profession.⁴

Haribhāskara's son Jayarāma was also a learned man. He wrote a commentary on his father's PT. called the Padyāmṛta-taraṅgiṇī-sopāna, some extracts from which are given in the present edition. Jayarāma quotes at times his father's opinions, particularly from some of his works which are not otherwise known to us. As will be evidenced by the extracts, this commentary is very helpful for the right understand-

1. The Sad-ukti-karṇāmṛta quotes a verse of one Guṇākarabhadra (V. 65. 4, हरिण-चरण-क्षुण्णोपान्ताः etc.)

2. See the concluding verses of the PT.

3. See the colophon of the PT.

4. See v. 299 of the PT.

ing of the verses quoted in the PT.; but for this, the first few of the verses of the Rāja-taraṅga of the PT. and bearing upon the Mīmāṃsā, the Nyāya and the Sanskrit Grammar would have remained quite unintelligible to many.

The patron of our poet was Yasavanta, abbreviated as Jasvanta,¹ in whose honour he composed a poetical work called Jasvanta-Bhāskara.² Several verses from this work have been quoted in the PT.³ There is another work of the same name on Dharma which deals with the rites that are to be performed throughout the year.⁴ It is clear from this work on Dharma that this Jasavanta Singh was the son of Indramāṇi and ruled over some part of Bundelkhand.⁵ He is also highly praised in v. 109 of the PT. Our poet also praises king Rāma Rāja or Rāmacandra in verses 45 and 64 of the PT. and also Dhira-siṃha in another (PT.59). This Rāma Rāja is probably identical with the king of Satara, Rāma Raja I,

1. PT. 23—25; 59; PT. 90.

2. See above. He expressly states that the Jasvanta-Bhāskara was his own work, “एते मत्-कृत-जस्वन्त-भास्करात्”, or simply “मत्कृतः” ।

3. See f.n. 1 above and PT. 181-183, p. 45 of the text.

4. See Bikaner Catalogue, MS. No. 508 “संवत्सर कृत्य-प्रकाशः ।”

5. See Rajendralal Mitra's Reports, Ms. No. 1697.

who died of small-pox at Jinji and whose infant son Siewa was crowned king under the guardianship of Rāmacandra Paṇḍita and the regency of his mother Tārābāī. Dhīrasimha is, probably, one of the members of the Royal family of Bundelkhand or Satara.

This Bhāskara must be distinguished from the poet of the same name mentioned in the earlier anthological works such as the Subhāṣitāvalī¹ and Sūkti-muktāvalī² and from Bhāskaradeva mentioned in the Sad-ukti-karṇāmṛta.³

Date

Fortunately, three of the works of Haribhāskara are dated and therefore, no doubt as to the exact date of Haribhāskara remains. From this it is evident that Bhāskara flourished in the latter half of the seventeenth century A.D. and his literary activity continued at least from 1673. A.D. which is the date of the composition of the PT.⁴ to 1695 A.D.

1. Bhadanta Bhāskara or Jyautiṣikabhaṭṭa Bhāskara : vv. 2272, 524, 3512 and 3375. One Bhāskarasena is also mentioned here; vv. 2459 and 2460.

2. V. 62 p. 226, V. 6, P. 403.

3. Only one verse, 242. p. 242 of Lahore ed.

4. See the last verse of the PT.

when the Śuddhi-prakāśa of the poet was composed.¹ The other dated work of the poet was the commentary called the Setu on the Vṛtta-ratnākara of Kedāra-bhaṭṭa which was also composed at Benares in 1676, three years later than the PT.²

The PT. refers to the poet's Gaṅgā-stuti, Jasvanta-Bhāskara as well as the Bhāskara-carita and therefore, there is no doubt that these works were composed a few years earlier than 1673 A.D. probably by 1670 A.D. Even though he be twenty years old at that time, Haribhāskara must have been born about 1650 A.D.

We come to know of the following works of Haribhāskara, none of which has as yet been published:—

Poetical Works:—

1. *Gaṅgā-stuti*.

No complete MS. of the work is available. This work has been referred to in the PT. from which the poet quotes some of his verses on the Ganges."

1. Vide India Office Catalogue, MSS. 177, 958 and 1139; Stein, Kashmir and Jammu Catalogue of MSS. belonging to the Raghunath Temple Library, 105.

2. See Peterson's Reports, II. 190; III. 546 and India Office Catalogue, II. 303.

3. PT. 37-40, pp. 10-11.

2. *Bhāskara-caritra.*

From these it is clear that the work is devoted to the praise of the sun. Six verses have been quoted from this in the PT.¹

3. *Jasvanta-bhāskara.*

This work is, probably, to be distinguished from the work of the same name by the same author on Dharma. Several verses have been quoted from this work in the PT.²

4. *Lakṣmī-stuti.*

Two verses have been quoted from this stanza in the PT.³

5. *Padyāmṛta-taraṅgiṇī.**Metrical Work*

6. (a) Commentary called Setu on Kedārabhaṭṭa's *Vṛtta-ratnākara*.⁴

1. PT. 23-25, pp. 7-8; 181-183, p. 45.

2. PT. 59, p. 18; 74, pp. 21-22; PT. 90; p. 25. Jasavanta Singh is also praised highly in v. 109 of the PT.

3. PT. 30, "एतौ मत्कृत-लक्ष्मी-स्तुतेः" ।

4. India Office MSS. 235 and 1520; Mitra, Reports, 712; Weber, Berlin Catalogue, p. 225; Aufrecht, Oxford Catalogue, 198; Benares Catalogue 1864-74, 32; Mitra, Bikaner Catalogue, 281; Catalogue of Pt. Radhakrishna's Library, 24; Cat. of Pri. Libraries in N. W. Provinces, 610;

Grammatical Work

7. (a) Paribhāṣā-bhāskara.¹ It is a good work and has been commented upon by Rājārāma Dikṣita,² Śrīnivāsa³ and Harirāma.⁴

*Smṛti**Smṛti-prakāśa.*⁵

Parts of the above:—

- a. Śrāddha-prakāśa.⁶
- b. Śuddhi-prakāśa.⁷

Oudh Catalogue, Calcutta, 1878, vi, 8; xiv, 40; xvi, 68 and Peterson's Reports, 2.190 and 3.396; quoted by Jayarāma in his Sopāna, PT., p. 21, foot-note.

1. Bühler's Catalogue of Sanskrit MSS. contained in the Private Libraries of Guzrat, etc. 3, 10; Benares Sanskrit College MSS. Catalogue, Benares, 1864-1874, 20; Mitra's Grammar Cat., A. S. B., Calcutta 1877, 53; Khatmundu Catalogue, 9; Rice, Mysore and Coorg Catalogue, 18; Bhandarkar's Report, 1883-1884, 60. 303.

2. N. W. P. Sans. MSS. Cat., Benares, 1874, 66; N. W. P. Sans. MSS. Cat., Allahabad, 1877-86, 1.96.

3. Op. cit. 50.56 and 1.104.

4. Op. cit. 64.

5. Kielhorn's Catalogue of Sans. MSS. in Central Provinces, 202.

6. Mitra's Bikaner Catalogue, 467 (Śrāddha-prakāśa).

7. India Office Catalogue, MSS. No. 177, 958 and 1139; Benares Sans. College Catalogue, Benares, 1864-1874, 136; Pt. Kashinātha Kunta's Report of Sans. MSS., 24; Stein's

c. Mukti-kṣetra-prakāśa.¹*Purāṇa*1. Ādhyātma-Rāmāyaṇa-prakāśa.²*Miscellaneous*1. Patra-praśasti.³*Haribhāskara as a poet*

There may be some doubt as to the genuine authorship of the verses ascribed to Bhāskara in the Padyāmrta-taraṅgiṇī. But it is quite in keeping with the habit of the authors of *koṣa-kāvya*s to mention their own names in stead of stating ममैतत्, ममैतौ, etc. The latter practice is, of course, more usual; but the former also is not unknown. Moreover, the verses quoted by the compiler from his own works such as the Gaṅgā-stuti, Lakṣmī-stuti, Bhāskara-caritra and Jasvanta-bhāskara show that Haribhāskara was not a bad poet and there is no reason why we should doubt as to his capacity in composing the verses

Raghunātha Temple (Kashmir and Jammu) MSS. Library Catalogue, 105.

1. Stein's Catalogue, 99.

2. As mentioned by Jayarāma in his Sopāna on Padyāmrta-taraṅgiṇī, 2.48.

3. MS. at present belonging to Bhandarkar Oriental Research Institute; see A. V. Kathavate's Catalogue of Sanskrit MSS., Bombay, 1901, No. 521, 1891-95.

attributed to "Bhāskara" in the PT. Again, there are cases in the PT. where one MS. attributes the verses to Bhāskara (e.g. एतौ भास्करस्य, p. 23) whereas another MS. refers us to a particular work of the poet Haribhāskara (see f.n. एतौ मत्-कृत-भास्कर-चरित्रात्). All these lead to the conclusion that the verses in question were really composed by nobody else than our poet Haribhāskara.

Bhāskara's verses classified

Two verses of Bhāskara have been quoted in the Subhāṣita-sāra-samuccaya (vv. 805-806); both of them are found in the Padyāmṛta-taraṅgiṇī (vv. 120-121). Our knowledge about the poetical activities of Haribhāskara is at present limited to the Padyāmṛta-taraṅgiṇī containing in particular as it does a few verses from some other works of the poet. So a classification of the verses of our poet is really a replica of the contents of the PT., excluding as it does only a few subjects on which he does not write at all.

Verses	Subject	Page	Taraṅga
१-३	ग्रन्थकर्तृ-मङ्गलाचरणादि	१-२	
४	गणेशः	२	I: देव
८-६	शिवः	३	„
१७	दाशरथी रामः	५	„

Verses	Subject	Page	Taraṅga
२३-२५	सूर्यः	७-८	I : देव
२८	भवानी	८	„
३०-३१	लक्ष्मीः	९	„
३३	सरस्वती	९	„
३६	वेणी	१०	„
३७-४०	गङ्गा	१०-११	„
४३	यमुना	१२	„
४५	राज-वर्णनम्	१३	II : राज
५६	दानम्	१८	„
६१	दानम्	१९	„
६३	विदायः	१९	„
६३	कीर्तिः	१९	„
७१	प्रतापः	२१	„
७४	प्रतापः	२१-२२	„
७६	गजः	२२	„
७६-८०	अश्वः	२३	„
८६	खड्गः	२४	„
९०	पृथ्वीपति-प्रयाणम्	२५	„
१०६	शत्रु-पलायनम्	२६	„
११०-१११	काम-प्रभावः	३०	III : रस
११६-११७	नायिका	३१	„
१२०-१२१	पौगण्डावस्था	३२	„
१२७-१२८	यौवनम्	३३-३४	„
१३१-१३२	बालाङ्गानि—वेणी	३४	„
१३४	„ मुखम्	३५	„
१३७	„ भ्रूवौः	३५	„
१३८	„ नयने	३५	„
१४२	„ नासिका-मौक्तिकम्	३६	„
१४७-१४८	„ कुचौ	३७	„

Verses	Subject	Page	Taraṅga
१५३-१५४	बालाङ्गानि—रोमावली	३८	III: रस
१६५	वियोगः	४१	”
१७२	हास्यः	४२	”
१८१-१८३	सूर्यः	४५	IV: अन्योक्ति
१८६-१८७	चन्द्रः	४६	”
१९६-१९७	मेघः	४८	”
१९८	सिंहः	४८	”
२०६-२०७	कोकिलः	५०-५१	”
२११	भ्रमरः	५२	”
२१८	हंसः	५३	”
२१५-२२६	चकोरः	५४-५५	”
२२७	रसालः	५५	”
२४२-२४३	कमलम्	५६	”
२४५	रत्नाकरः	६०	”
२४८	शङ्खः	६१	”
२५१	कूपः	६१	”
२६४	भक्ति-लक्षणानिः श्रवणम्	६४-६५	V: प्रशस्त्यादि
२६६	” कीर्तनम्	६५	”
२७४	” स्मरणम्	६६	”
२७५	” पाद-सेवनम्	६७	”
२९७-३०१	ग्रन्थकर्तृ-वंश-परिचयादि	७१-७२	”

This long list of subjects at once shows that Haribhāskara compiled the Padyāmṛta-taraṅgiṇī not only for collecting chosen verses on various subjects but also for incorporating his own contribution to those topics as far as possible. It is clear from the verses of Haribhāskara that he had a very facile pen;

his style is simple. The alliterations he employs are in no way forced and are, therefore, very apt and striking. The puns, too, are quite charmingly employed.¹

Haribhāskara's thoughts are not lofty. He is lacking in high-soaring poetic imagination; the imaginations he resorts to are all stereotyped. A few verses, however, deserve notice. In v. 36 of this work on the description of the Triveṇī, the poet imagines that the Ganges and the Yamunā, proud on account of their power to rescue the dead bodies fallen into them, are engaged in quarrels, threatening each other with their hand-like waves. The red water of the Sarasvatī remains in between them and happens to be their target as it were. In v. 37 (on the Ganges), the poet wonders why the Ganges should remain on Śiva's head and Durgā by his side. Both of them are born of Himālaya; again, Durgā practised austere penances in her girlhood; still, why should the Ganges get so much preference as to reside on the head of Śiva? In v. 40, the poet finds a solution: but for the nectarine water of the Ganges, Śiva would have been compelled to breathe his last on account of his taking virulent poison.

1. For interpretations of the puns employed by Haribhāskara, see Notes.

HARIBHAṬṬA, TAILĀṄGA

The verses of one Haribhaṭṭa have been quoted in the SSV. (nos. 245, 269, 536, 2160, 2936, 2937 and 3369). Two verses assigned to one Haribhaṭṭa are found in the Padyāvalī of Rūpagosvāmin (nos. 328 and 335). These verses are not found in the earlier anthologies.

The verse of Haribhaṭṭa quoted in the Padyāmṛta-taraṅgiṇī (v. 246) is quoted in the PV. as well (v. 720) but is not traced anywhere else.¹ We have no evidence in support of the identification of our Haribhaṭṭa with his namesakes of the earlier anthologies.² These three Haribhaṭṭas may or may not be identical.

One Haribhaṭṭa is known to us as the commentator of the Nalodaya.³ Caturbhuja who wrote the Rasa-kalpa-druma at the instance of Shayasta Khan in Sam. 1745 i.e. 1689 A.D.⁴ in 1000 verses divided into 65 prastāvas mentions the name of one

1. See notes, p. 100, v. 246.

2. For a contemporary Haribhaṭṭa of Śrī Caitanya, see Caitanya-caritāmṛta, Madhya, xi. 87 and 159.

3. Catalogue of the ASB., 89.

4. This is the fateful year when Shaysta Khan was succeeded in Bengal by Ibrahim Khan, son of Ali Mardan. *Shaysta Khan was a Sanskrit poet six of whose verses are quoted in Caturbhuja's Rasa-kalpa-druma. See below.*

Haribhaṭṭa among other poets.¹ As such this Hari-
bhaṭṭa must have flourished earlier than 1689 A.D.
And therefore, if our poet Haribhaṭṭa may be iden-
tified with this Haribhaṭṭa, he must have flourished
before this date.

1. Such as Acalarudra, Aniruddha, Avilamba, Íśvara-
dāsa, Ugragraha, Kaṃsanārāyaṇa, Gauḍayāḍava, Jagan-
mañirāja, Dhakkārava, Daśāvadhāna, Dhanadeva Navinaka-
vīndra, Nāthamiśra, Pañcānana, Paraśurāma, Bhāratikavi,
Bhūpatimiśra. *Mati*, *Madhuravalli*, Mahāmanuṣya, Mohana-
miśra, Raghupati, Rantideva, Rāmacandra Sarasvatī, Rāma-
rāma, *Ruci*, *Lakkhyā*, Vasanta, Vaṇīrasāla, *Vāhinīpati*,
Viśvaṃbhara, Vidyā, Vidyānidhi, Shaystakhan, Sañjaya
Kavirāja, Sarvadāsa, Svasthānamīśra, *Haribhaṭṭa* and
Horīndra.

Pratīkas of the verses of some of the poets of RKD. :—

1. Mate—दक्षिणवातः कपोतः ; किमयं कालिमा ; नाधराद्विगलिता ;
पाणिभ्यां चल० ; परिचित-रसना ।

2. Madhuravalli—रक्ताशोक-कृशोदरी ; दुर्जन-विभव० ; बधिरस्येव
शु० ; दिव्यचक्षुरहं ; मित्र तत्रभवता ; निःक्षिप्तं कबरी० ; कुबलय-नयना ।

3. *Ruci*—आश्लेषशेषा रतिः ; सुरत-व्यत्यय-समये ; बालचन्द्र-रुचिरं ;
संवरणाय वधूटी ।

4. *Lakkhyā*—अयमहो रजनी० ।

5. Śāstākḥana—करात् प्रसार्य ; वस्तुतः शुद्ध आत्मा ; गन्तव्यान्नाविक ;
किंशुक-व्याजतो ; नीरादेव जनुः ; क्षाराम्बु-मधु ।

JAGANNĀTHA PAṆḌITARĀJA

Court-poet of Shah Jahan (1628-1658) and great favourite of Dara Shikoh (d. 1659).

Personal history

Jagannātha was the son of Perubhaṭṭa¹ or Perama-bhaṭṭa² and Lakṣmī of the village Mungundu in the Godāvārī district. He was a Tālaṅga brahmin³ of the Veginada community.⁴

He was very fortunate in his training as a student, his father himself being the teacher. His father in his turn was the disciple of Jñānendra Bhikṣu in Vedānta, of Mahendra in Nyāya and Vaiśeṣika, of Khaṇḍadeva

1. Rasa-Gaṅgādhara, 1. 3 :—

पाषाणादपि पीयूषं स्यन्दते यस्य लीलया ।

तं वन्दे पेरुभट्टाख्यं लक्ष्मीकान्तं महागुरुम् ॥

In commenting upon Lakṣmī, Nāgeśa says, “लक्ष्मीति तत्-पत्नी-नाम ।”

2. Concluding verse (52) of the Prāṇābharāṇa (No. 53 is an interpolation) :—

तैलङ्गान्वय-मङ्गलालय-महालक्ष्मी-दया-सालितः

श्रीमत्-प्रेरमभट्ट-सुनुरनिशं विद्वल्लाटन्तपः ।

सन्तुष्टः कमताधिपस्य कवितामाकर्ष्य तद्वर्णनं

श्रीमत्-पण्डितराज-पण्डित-जगन्नाथो व्यधासीदिदम् ॥

3. Op. cit.

4. See colophon to the Bhāminī-vilāsa.

in Pūrva-mīmāṃsā and Śeṣavīreśvara in the Mahābhāṣya.¹ Śeṣavīreśvara taught Jagannātha Paṇḍitarāja as well.

It is said that Jagannātha started a school at Jaipur. He as well as other Paṇḍitas of Jaipur were once challenged by a Kāzī to an open debate in matters concerning Islam. It was only Jagannātha who took up the challenge, studied the religious literature of the Moslems as much and as quickly as he could within the fixed date and defeated the Kāzī. This creditable performance had such a telling effect upon the ruler of Delhi that he at once invited Jagannātha to his court. Jagannātha accepted the same and a fresh chapter in his life's history began.

There is a tradition that he fell violently in love with a Muslim girl called Lavaṅgī whom he married. Probably, he was unmarried when he came to the court of the ruler of Delhi.² That he was much enamoured

1. Rasa-Gaṅgādhara, 1. 2 :—

श्रीमज्ज्ञानभिन्नोरधिगत-सकल-ब्रह्म-विद्या-प्रपञ्चः

काणादीरक्षपादीरपि गहनगिरो यो महेन्द्रादवेदीत् ।

देवादेवाध्यगीष्ट स्मरहर-नगरे शासनं जैमिनीयं

शेषाङ्क-प्राप्त-शेषामल-भयितिरभूत् सर्व-विद्याधरो यः ॥

2. Cp. शीतार्ता इव सङ्कुचन्ति दिवसा नैवाम्बरं शर्वरी

शीघ्रं मुञ्चन्ति किं च हुतभुक्-कोणं गतो भास्करः ।

त्वं चानङ्ग-दुताश-भाजि हृदये सीमन्तिनीनां गतो

नास्माकं वसनं न वा युवतयः कुत्र व्रजामो वयम् ॥

of this Muslim girl is evidenced by several verses attributed to him.¹

Probably Jagannātha had a son by Lavaṅgī whose loss he mourns in one of the verses of the Rasa-Gaṅgādhara.² Jagannātha, probably, first came to Delhi during the rule of Jehangir to whom he refers in a verse of the Rasa-Gaṅgādhara.³

Jagannātha himself states in the introductory part of his Āsaf-vilāsa that he got his title Paṇḍitarāja from emperor Shah Jehan. His work on Āsaf-khān, counsellor of Shah Jehan and brother of Nūrjāhān, manifestly shows his reverence for him and also for Rāya

1. यवनी-रमणी विपदः शमनी कमनीयतमा नवनीत-समा ।
उहिऊहि-वचोऽमृत-पूर्णमुखी स सुखी जगतीह यदङ्कगता ॥
यवनी नवनीत-कोमलाङ्गी शयनीये यदि नीयते कथञ्चित् ।
अवनी-तलमेव साधु मन्ये न वनी माधवनी चिनोद-हेतुः ॥
न याचे गजालि न वा वाजिराजि न वित्तेषु चित्ते मदीये कदाचित् ।
इयं सुस्तनी मस्तक-न्यस्त-हस्ता लवङ्गी कुरङ्गीदृगङ्गीकरोतु ॥
2. अपहाय सकल-ग्रान्धव-चिन्तामुद्रास्य गुरु-कुल-प्रणयम् ।
हा तनय विनयशालिन् कथमिव पर-लोक-पथिकोऽभूः ॥

P. 42, 5th Nirṇaya-Sāgara Press ed.

3. श्यामं यज्ञोपवीतं तव किमिति मयी-संगमात् कुत्र जातः
सोऽयं शीतांशु-कन्या-पयसि कथमभूज्जलं कज्जलाक्तम् ।
व्याकुप्यन्नूरदीन-व्रित्ति-रमणी-रिपु-क्षोणिभृत्-पद्मलाली-
लज्जा-क्षीणाश्रु-धारा-समुदित-सरितां सर्वतः संगमेन ॥ (P. 703).

The full name of Jehangir was Nuruddin Muhammad Jehangir.

Mukunda of Kashmir at whose instance he composed the same. The verse attributed to Jagannātha Paṇḍitarāja declaring that only two Īśvaras or Lords, either the Lord of Delhi or of the Universe, are to be approached for help, the rest being simply worthless from the point of view of real patronage,¹ would, probably, refer to Shah Jahan during whose reign he passed the longest period of his life at the court of Delhi.

In some MSS. of his work Jagad-ābharāṇa, there is a reference to his enjoyment of the patronage of Dara Shikoh (see below: under the works of Jagannātha—Jagadābharāṇa). Moreover, Dara Shikoh was murdered in 1659, only one year after the imprisonment of his father Shah Jahan.

The tradition is that Jagannātha Paṇḍitarāja left the court of Delhi in sheer disgust after the murder of Dara Shikoh and came to Benares where he was severely reprimanded by Appayya Dikṣita apparently for marrying a Muslim girl. This was, most probably, only retaliating for Jagannātha's severe criticism of his work Citra-mīmāṃsā in the Citra-mīmāṃsā-khaṇḍana. Jagannātha, however, took the insult so terribly to heart that he is said to have committed suicide along with his

1. दिल्लीधरो वा जगदीधरो वा मनोरथान् पूरयितुं समर्थः ।

अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ॥

beloved Lavaṅgī in the holy water of the Ganges. There is a tradition that the Gaṅgā-Laharī of Jagannātha was composed for this purpose; as he stepped down and down, he recited one after another the 53 verses of this stotra after which he and Lavaṅgī were drowned.

But this incident must have taken place not immediately after his leaving the court of Delhi. He says in the Śānta-vilāsa, part IV of the Bhāminī-vilāsa, v. 32, that after leaving Delhi, he resided at Muttra.¹

The third canto of the Bhāminī-vilāsa, viz. the Karuṇa, apparently appears to have been composed after the demise of Jagannātha's partner in life. But really if the Karuṇa-vilāsa as a part of the Bhāminī-vilāsa were composed with the express intention of having ready illustrations for the Rasa-Gaṅgādhara as Nāgeśa says,² no personal loss need be taken into consideration with re-

1. शास्त्राशयाकलितानि नित्य-विधयः सर्वेऽपि संभाविता
दिल्लीवल्लभ-पाणि-पल्लव-तले नीतं नवीनं वयः ।
सम्प्रत्युज्झित-वासनं मधुपुरी-मध्ये हरिः सेव्यते
सर्वं पण्डितराज-राजि-तिलकेनाकारि लोकाधिकम् ॥

2. Jagannātha says in the Rasa-Gaṅgādhara, v. 6 : =
निर्माय नूतनमुदाहरणानुरूपं
काव्यं मयाऽत्र निहितं न परस्य किञ्चित् ।
किं सेव्यते सुमनसां मनसाऽपि गन्धः
कस्तूरिका-जनन-शक्ति-भृता मृगेण ॥
Nāgeśa says, "काव्यं भामिनीविलासाख्यम्" ।

gard to the composition of the verses. Moreover, as there is no evidence whatsoever that Jagannātha Paṇḍitarāja married a second time, the above supposition distinctly goes against the tradition that he and Lavaṅgi died together in the holy waters of the Ganges.

Date.

The Rasa-Gaṅgādhara contains a verse¹ which refers to Nurdin. Nurdin is really the forename of Nurdin Mahammad Jahangir, father of Shah Jahan. Most probably our poet came to the court of Delhi when Jahangir was the ruler. Internal evidence shows that Jagannātha Paṇḍitarāja enjoyed the full confidence and liberal patronage of Shah Jahan.² If 'Jagat' of the work

1, श्यामं यज्ञोपवीतं, etc., p. 703, NSP. 5th ed.

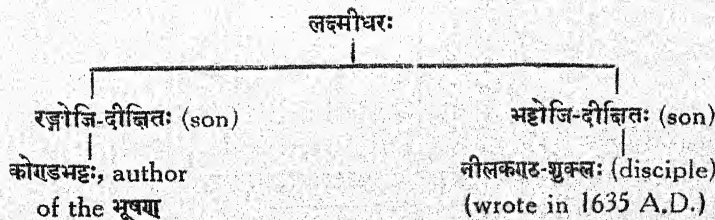
2. अथ सकल-लोक-विस्तार-विस्तारित-महोपकार-परम्पराधीन-मानसेन, प्रतिदिनमुद्यदनवद्य-गद्य-पद्याद्यनेक-विद्याविद्योत्तितान्तःकरण-कविभिरुपास्यमानेन, कृत-युगीकृत-कलि-कालेन, कुमति-नृण-जाल-समाच्छादित-वेद-वन-मार्ग-विलोकनाय समुद्दीपित-सुतर्क-दहन-ज्वाला-जालेन, मूर्तिमतेव नन्वाबासफ-खान-मनःप्रसादेन, द्विज-कुल-सेवा-हेवाकि-वाङ्मनः-कायेन, माधुर-कुल-समुद्रेन्दुना रायमुकुन्देनादि-ष्टेन, सार्वभौम-श्रीशाहजहाँ-प्रसादाधिगत-पण्डितराज-पद्मी-चिराजितेन, तेलङ्ग-कुलावतंसेन, पण्डित-जगन्नाथेनासफ-विलासाख्येयमाख्यायिका निरमीयत ।

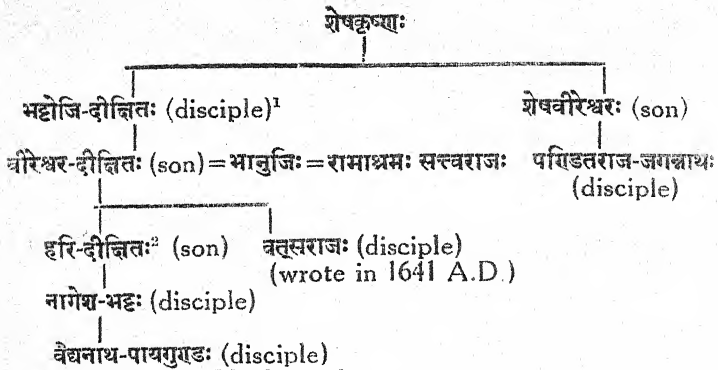
Introductory part of the Āsaf-vilāsa.

Again, the word 'दिल्ली-वल्लभ' in v. 32 of the Śānta-vilāsa, Part IV of the Bhāminī-vilāsa, most probably, refers to Shah Jahan.

Jagadābharāṇa may be taken to refer to Dara Shikoh as some MSS. show, Jagannātha Paṇḍitarāja may be supposed to have continued to enjoy the patronage of the Mughal Raj till the murder of the eldest son of Shah Jahan. Therefore, our poet appears to have enjoyed the patronage of two Mughal emperors and one Mughal prince. It is only likely that Jagannātha was born in the second half of the sixteenth century and continued to contribute to Sanskrit literature till the murder of the unfortunate Mughal prince Dara Shikoh (1659 A.D.) as a court-poet of Delhi. Subsequently to his leaving the Royal court he resided at Muttra and compiled the Bhāminī-vilāsa and necessarily the Rasa-Gaṅgādhara, if the word 'kāvyā' in v. 6 of this work really refers to the Bhāminī-vilāsa as Nāgeśa says it does.

Other evidences also help the determination of the date of Jagannātha Paṇḍitarāja. Our poet is connected with the celebrated School of Grammarians headed by Bhaṭṭoji Dikṣita. His exact relationship is best seen in the following table:—





[For the date of Vaidyanātha,
See Introduction to my edition of
Kāla-Mādhava-Lakṣmī, Vol. I]

Nāgeśa Bhaṭṭa flourished towards the end of the 17th century and therefore the date assigned by us to Jagannātha Paṇḍitarāja who flourished two generations earlier must be about 50 years earlier still.

In the Kula-prabandha composed in the seventeenth century, which is now included in the Vaṃśa-vīthi of the Sāhitya-vaibhava of Bhaṭṭa Mathurānātha Śāstrin (Bhaṭṭa Garden, Residency Road, Jaipur, Rajputana), it is stated that one Nārāyaṇa who was a student of Jagannātha Paṇḍitarāja succumbed to death at an early life in the seventeenth century.³ This also helps the exact

1. Bhaṭṭoji's disciple Nilakaṇṭha Śukla composed a work in 1635 A.D.

2. There is a tradition that Hari-Dīkṣita challenged Jagannātha Paṇḍitarāja in debate in which our poet first defeated his opponent but later on was himself defeated.

3. लब्धा विद्या निखिलाः पण्डितराजाजगन्नाथात् ।

नारायणस्तु देवादल्पायुः स्वःपुरीमगमत् ॥

determination of the date of Jagannātha Paṇḍitarāja irrespective of the above evidences.

Again, the Subhāṣita-hārāvalī of Hari Kavi preserves a verse of Jagannātha Paṇḍitarāja in which he praises one Gaṅgādhara.¹ Nāgeśa Bhaṭṭa refers to one Gaṅgādhara as his guru in his commentary on the Rasa-Gaṅgādhara.² It may be that these two Gaṅgādhara were identical in which case Gaṅgādhara must have taught Nāgeśa in his old age.

It may further be added that the commentary of Nāgeśa Bhaṭṭa on Rasa-Gaṅgādhara was composed by the beginning of the eighteenth century. Jagannātha himself severely criticised Appayya Dikṣita as a slavish imitator of earlier rhetoricians. Appayya was probably alive up till the end of the first quarter of the seventeenth century and was, in any case, a senior contemporary of Jagannātha. Haribhāskara, whose Vṛtta-ratnākara-ṭīkā³ was composed in 1676 A.D. includes in his Padyāmṛta-taraṅgiṇī two verses of Jagannātha. The Padyāmṛta-

1. वितण्डा-हेत्वाद्यैरतिवितत-वाक्यैरपि नृभिः
न जेयोऽसौ विद्वज्जन-सदसि गंगाधर-बुधः ।

The Lakṣmī-laharī of Jagannātha seems to refer to the same poet by means of pun on गङ्गाधर in v. 3—"सुरास्तं गायन्ति स्फुरित-तनु गंगाधर-मुखाः ।"

2. नत्वा गङ्गाधरं मर्म-प्रकाशं तनुते गुरुम् ; the opening line of the commentary.

3. Bhandarkar, Reports. 1877-91, p. lxii and 1883-84, p. 60.

taraṅgiṇī is dated at 1674 A.D.¹ and was composed only fifteen years after the murder of Dara Shikoh.

From the above evidences we may come to the conclusion that the period of Jagannātha Paṇḍitarāja's literary activities continued from the beginning of the seventeenth century up to about 1660 A.D.

Works of Jagannātha Paṇḍitarāja.

A survey of the writings of Jagannātha Paṇḍitarāja at once shows that he wrote on various subjects—(1) Stotras such as those of Viṣṇu, Lakṣmī, Gaṅgā and Yamunā; (2) Panegyrics of Prāṇanārāyaṇa of Kāmarūpa, Jagat-simha or Dara Shikoh and Āsaf; (3) Nature, e.g. the sun-rise (see Sudhā-laharī below); (4) Sanskrit Grammar such as Praudha-manoramā-kuca-mardinī; (5) Sanskrit rhetorical literature, e.g. the Rasa-Gaṅgādhara, a commentary on the Kāvya-prakāśa and Citra-mīmāṃsā-khaṇḍana. Again, the Bhāminī-vilāsa which was composed for the purpose of having ready illustrations for the Rasa-Gaṅgādhara is a monumental work. It contains, among many lyrical stanzas, a large number of Anyoktis which have been amply quoted by the Koṣa-kāras in their anthologies.

Some accounts of the extant works of Jagannātha Paṇḍitarāja are given below.

1. See p. 72 of my edition of the Padyāmṛta-taraṅgiṇī.

1. *Amṛta-labārī*.

This hymn of the Yamunā¹ in only eleven verses is meant for daily recitation during the bath.² Here the poet earnestly desires to pass his days on the banks of the Yamunā as a mendicant (v. 3) and prays to Kṛṣṇa for salvation.

2. *Āsaf-vilāsa*.

This work is devoted to the praise of Nawab Āsaf Khan, brother of Nur Jahan and minister of Shah Jahan. It is being published for the first time as an Appendix to this work.³ As Āsaf Khan died in 1641 A.D. as is recorded in the chronogram *Zihe afsos Āsaf Khan*, this work must have been composed before that date; and after the accession of Shah Jahan to the throne in 1628 A.D., as he is described as “Sārvabhauma” in the work itself.

The work deals with Shah Jahan’s visit to Kashmir and Āsaf Khan’s whole-hearted endeavour to promote royal happiness. No historical account about Shah Jahan or Āsaf Khan is found in it.

1. Edited by Pandit Durgaprasad and Kashinath Pandurang Parab. *Kāvya-mālā*, Part 1, pp. 99-101. Bombay, 1886.

Verse no. 11 : अयं पण्डितराजेन श्रीजगन्नाथ-शर्मणा ।

स्तवः कलिन्दनन्दिन्या निर्मलो निरमीयत ॥

2. एवं ज्ञान-विधौ पठन्ति खलु ये नित्यं गृहीत-व्रता-

स्तानामन्त्रित-संख्य-जन्म-जनितं पापं क्षणादुज्झति ॥ V. 10.

3. The MS. used for our edition belongs to the Bhandarkar Oriental Research Institute; see P.K. Gode’s Catalogues of Sansk. MSS., Kāvya volume.

3. *Bhāminī-vilāsa*, also called *Paṇḍitarāja-śataka*.¹

The work consists of four vilāsas, viz. Prastāvika-vilāsa, Śṛṅgāra-vilāsa, Karuṇa-vilāsa and Śānta-vilāsa. Whereas in some editions the total number of verses found are 129, 183, 19 and 45 in the four vilāsas respectively, in others, again, there are 101, 102, 19 and 32 or 33 verses. This great discrepancy in the number of verses in a comparatively recent book is, no doubt, puzzling. It shows, however, that the work enjoys great popularity. In all, 121 verses are left out in several editions. Out of these about 100 are found in the *Rasa-Gaṅgādhara*; and therefore, there is no doubt that these 100 verses were composed by Jagannātha himself though it may be doubted whether the author himself selected them for inclusion in his *Bhāminī-vilāsa*. The remaining 21 verses also bear the distinctive stamp of Jagannātha's poetic excellence and are, most probably, his own.

Nāgeśa Bhaṭṭa in his commentary on the *Rasa-Gaṅgādhara* says that the *Bhāminī-vilāsa* was composed

1. Greek ed. in 1845. Many Indian editions without commentaries since 1870. Ed. with commentary °bhūṣaṇa of Mahādeva in the *Grantha-ratna-mālā*, 1890; with the commentary of Maṇirāma by Victor Henry, Paris, 1885; with the °vyākhyā by Yadunātha Tārkācārya, Calcutta, Saṃskṛta Press, 1862 and with *Kāvya-marma-prakāśa* by Lakṣmaṇa Rāmacandra Vaidya, Bombay, Bhārati Press, 1887.

earlier than the *Rasa-Gaṅgādhara* with the object of having ready illustrations for his *Magnum opus*.¹

Jagannātha Paṇḍitarāja says that he compiled the *Bhāminī-vilāsa* as a selection of his verses in order that nobody else could claim them as his own.² But a comparative study of his *Bhāminī-vilāsa* with the *Bhāva-śataka*³ of Rudra Nyāyapañcānana or the *Anyokti muktālatā*⁴ of Śambhu Mahākavi reveals that Jagannātha was indebted to both of them for his thought and imagery of a good many verses. Śambhu Mahākavi was the court-poet of king Harṣa of Kashmir (1088-1100 A.D.) and flourished towards the close of the twelfth century A.D. And Rudra Nyāyapañcānana, son of Kāśinātha Vidyānivāsa of Bengal and brother of Viśvānātha Pañcānana Bhaṭṭācārya, flourished in the second

1. See Nāgeśa Bhaṭṭa's commentary on the sixth Introductory verse of the *Rasa-Gaṅgādhara*.

2. At the end of the last part of the *Bhāminī-vilāsa*, the poet says:—

दुर्वृत्ता जार-जन्मानो हरिष्यन्तीति शङ्कया ।
मदीय-पद्य-रत्नानां मञ्जूषेया कृता मया ॥

3. Cp. *Bhāminī-vilāsa*, 1. 1 with *Bhāva-vilāsa*, 140; *Bhāminī-vilāsa* 9 with *Bhāva-vilāsa* 41 and 37 of the former with 26 of the latter, etc.

4. Cp. *Bhāminī-vilāsa*, 1.2 with *Anyokti-muktā-latā*, 14; *Bhāminī-vilāsa*, 1.19 with AM. 72; BV. 20 with AM. 26; BV. 47 with AM. 12 and so on.

half of the sixteenth century and continued his literary activities during the first half of the seventeenth century.¹ His Bhāva-śataka was composed at the instance of Bhāvasiṃha, son of Mānasiṃha.²

The Prastāvika-vilāsa is really a collection of Anyoktis. This vilāsa is also found printed under the title Anyokty-ullāsa with Malayalam metrical version by M. N. Rāmakṛṣṇa Śāstrin.³

The *Anyoktis* here are all grand in conception as well as expression. The Padyāmṛta-taraṅgiṇī which was composed a few years after the death of our poet Jagannātha quotes a few of these Anyoktis, viz. verses 1, 5, 7 and 14 of the Prastāvika-vilāsa.⁴ The first one dwells upon the majesty of the great who justly terrify the rivals, take pity for those who are meek and humble and do not cause any harm to the lowliest. In verse no. 5 the poet establishes that a respectable person must not be dishonoured. In the next verse the poet resorts to the figure of speech *Śleṣa* for bringing out the fact that a poor man must not feel discontented or be despaired; love and appreciation of others' merits are sure

1. See Introduction to my edition of the Bhramara-dūta.

2. Ed. in the Kāvya-mālā.

3. Reprinted from the Kavana-kaumudī. [Kottakal], 1916.

4. Padyāmṛta-taraṅgiṇī, verses 200, 213, 252 and 194 respectively.

to be his sustaining forces. In verse no. 34, the proverb "Carrying coal to Newcastle" has been happily substantiated with an illustration.

4. *Citra-mimāṃsā-khaṇḍana*.¹

Our poet expressly states that the defects of the *Citra-mimāṃsā* of Appayya Dikṣita thoroughly dealt with in the *Rasa-Gaṅgādhara* are collected in an abbreviated form in this work.² Appayya Dikṣita, another outstandingly great Sanskrit scholar of the South, was a sworn enemy of our poet and was responsible for his unnatural death. Unfortunately the *Citra-mimāṃsā* as well as the *Rasa-Gaṅgādhara* are both incomplete; no definite reasons for which can be assigned at the present state of our knowledge.

1. Both the *Citra-mimāṃsā* and the *Citra-mimāṃsā-khaṇḍana* have been edited in the *Kāvya-mālā*. Bombay, Nirṇaya-sāgar Press.

2. सुद्धमं विभाव्य मयका समुदीरिताना-
मप्यय-दीक्षित-कृताविह दूषणानाम् ।
रनिर्मत्सरो यदि समुद्धरणं विदध्या-
दस्याहमुज्ज्वलमतेश्चरणौ वहामि ॥
रस-गङ्गाधरे चित्र-मीमांसाया मयोदिताः ।
ये दोषास्तेऽत्र संनिप्य कथ्यन्ते विदुषां मुदे ॥

The Ms. from which the *Citra-mimāṃsā-khaṇḍana* was edited in the *Kāvya-mālā* is dated 1652 A.D. and was, probably, written during the life-time of the author himself.

5. *Gaṅgā-laharī*,¹ also called *Piyuṣa-laharī*² and
Gaṅgāmṛta-laharī.

Several editors call Sadāśiva's commentary on the *Gaṅgā-laharī*, as *Piyuṣa-laharī*. The India Office Library possesses 45 editions of this work, but none is a critical one. This important work badly needs a critical edition. The *Gaṅgā-laharī* of Jagannātha is a very sincere outburst of the feelings of a real devotee in 52 stanzas. The poet here remarks with child-like simplicity that he cares little for other goddess as he feels sure of her affection for him; if she now becomes careless about him, who else would come to his rescue, who else would care to console him?³ Her holy water must put an end to his cycle of births.⁴

1. Printed in the *Bṛhat-stotra-muktā-hāra*, part II, stotra no. 395, pp. 401-409; Bombay, Gujrati Printing Press, 1916.

2. इमां पीयूषलहरीं जगन्नाथेन निर्मिताम् ।

यः पठेत्तस्य सर्वत्र जायन्ते जय-सम्पदः ॥ last verse.

3. तवाऽऽलम्बादम्ब स्फुरदलघु-गवण सहसा

मया सर्वेऽवज्ञा-सरणिमथ नीताः सुरगणाः ॥

इदानीमौदात्यं यदि भजसि भागीरथि तदा

निराधारो हा रोदिमि कथय केषामिह पुरः ॥६॥

4. मल्लीला-लोललहरी-लुलिताम्भोज-पटल-

स्खलतपांशु-घ्रातच्छुरणविसरत्कौडुम-रुचि ।

सरस्त्री-चक्रोज-क्षरदग्द-जम्बाल-जटिलं

जलं ते जङ्घालं मम जनन-जालं जरयतु ॥२१॥

Brahmā, Viṣṇu and Śiva may safely cease to function if only the Ganges is alert about the welfare of the world.¹ The lovely big eyes or the ears are simply useless if they do not see her or hear the sweet sound of her sportive waves.² Many people resort to many austerities, but the poet knows only one way out for avoiding all troubles.³

6. Jagad-ābharāṇa.

From the introduction of Durgāprasāda to the Rasa- Gaṅgādhara, it is known that he came across a MS. of the Jagadābharāṇa which had the readings Dara or some epithets such as दिह्नीधरावह्नुम referring to him instead of प्राणानारायण. So it is certain that a MS. of the poet's प्राणाभरण, in that form was found devoted to the praise

1. विधत्तां निःशङ्कं निरवधि समाधि विधिरहो
सुखं शेषे शेतां हरिरविरतं नृत्यतु हरः ।
कृतैः प्रायश्चित्तरत्नमथ तपोदान-यजनैः
सवित्री कामानां यदि जगति जागर्ति भवती ॥२४॥
2. विशालाभ्यामाम्भ्यां किमिह नयनाभ्यां खलु फलं
न याभ्यामालीढा परम-रमणीया तव तनुः ।
अयं हि न्यक्कारो जननि मनुजस्य भवणायो-
र्ययोर्नान्तर्यातस्तव लहरिलीला-कलकलः ॥३२॥
3. यजन्त्येके देवान् कठिनतर-सेवास्तदपरे
वितान-व्यासक्ता यम-नियम-रक्ताः कतिपये ।
अहं तु त्वन्नाम-स्मरण-धुतकामस्त्रिपथगे
जगज्जालं जाने जननि नृण-जालेन सदृशम् ॥४४॥

of Dara Shikoh. The late Mr. S. M. Paranjape, however, says in his edition of the Bhāminī-vilāsa that he came across a MS. of the Jagadābharāṇa which had the concluding verse and the colophon as follows:—

तैलङ्गान्वय-मङ्गलालय-महालक्ष्मी-दया-लालितः

श्रीमत्-पेरम-भट्ट-सुनुरनिशं विद्वल्लाटन्तपः ।

श्रीराणाकलिकर्णनन्दन-जगत्सिंह-प्रभोर्वर्णनं

श्रीमत्-पण्डितराय-सत्कवि-जगन्नाथो व्यतानीदिदम् ॥

इति महामहोपाध्याय-पद-वाक्य-प्रसाश-पारावारीण-तैलङ्ग-कुलावतंस-श्रीपेरम-भट्टसूरेस्तनयेन विनिर्मितं जगदाभरणाख्यं जगत्सिंह-वर्णनम् ॥

Jagatsimha, son of Karṇasimha, was the Rāṇā of Udaipur and reigned from 1628-1654 A.D. Chronologically, there is no difficulty in the poet's composing the work in praise of Dara Shikoh or Jagatsimha; and as it was he, who praised दिल्लीश्वर as जगदीश्वर,¹ one cannot be sure to whose praise the work was really devoted by the poet himself.

7. *Karuṇā-laharī*, also called *Viṣṇu-laharī*.

In some MSS. the name *Karuṇā-laharī* is replaced by *Viṣṇu-laharī*.² It is a hymn of Viṣṇu or Kṛṣṇa in 60

1. दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः ।

अन्यैर्नृपालैः परिदीयमानं शाकाय वा स्याल्लवणाय वा स्यात् ॥

2. Ed. in *Kāvya-mālā*, part II by Pandit Durgaprasad and Kasinath Pānduraṅga Parab. pp. 55-61. See fn. 2, p. 55, *Kāvya-mālā* 2.

verses and is outstandingly lyrical throughout. The poet, as is clear from his other writings as well, was most religiously minded and in this hymn he declares that he cares for nothing else than the Lord.¹ A child falling into a pit is saved even by a passerby; the poet fallen into the sea must be saved by the father, the Lord.² The mind of the poet, a cakora in quest of moonbeams, is terribly scorched by the wild fire of the forest of Universe; the face-moon of the Lord must now save it by the award of what it so badly needs.³

8. *Kāvya-prakāśa-tīkā.*

No MS. of this work could be availed of. Stein notices one MS. in his Catalogue of Sans. MSS. belonging to Raghunath Temple Library in Kashmir and Jammu (60. 269. 1-2).

1. तदङ्घ्रिफुल्लाम्बुज-मध्य-निर्गलन्मरन्द-निःस्यन्द-नितान्त-लम्पटः ।
मनोमिलिन्दो मम मुक्त-चापलस्त्वदन्यमीशान तृणाय मन्यते ॥ verse 4.
2. अयि गर्त-मुखे गतः शिशुः पथिकेनापि निवार्यते जवात् ।
जनकेन पतन् भवार्णवे न निवार्यो भवता कथं विभो ॥ verse 26.
3. विशाल-विषयाटवी-वल्लय-लम्प-दावाचल-
प्रसृत्वर-शिखावली-विकलितं मदीयं मनः ।
अमन्द-मिलदिन्दिरे निखिल-साधुरी-मन्दिरे
मुकुन्द-मुख-चन्दिरे चिरमिदं चकोरायताम् ॥ verse 59.

9. *Lakṣmī-laharī*.¹

The Lakṣmī-laharī consists of 41 verses in Śikharīṇī metre and is a hymn of the goddess Lakṣmī. The poet prays to her for removing all his sins and for her kindness to him. He considers it superfluous that in a hand that is matchless in fragrance as well as tenderness adored by by all poets, a lotus should bloom again; it is from this that the well-known figure of speech Simile of the kāvya originated.² The necklace of the goddess that represents the assemblage of all the beauties in the world and puts to an end all the troubles of the devotees should find out the means of the poet's salvation.³

10. *Manoramā-kuca-mardana*.⁴

[also called Praudha-manoramā°]

This work that has not as yet been published is

1. Published in the Kāvya-mālā, part II, pp. 104-111.

2. अलभ्यं सौरभ्यं कविकुल-नमस्या रुचिरता
तथापि त्वद्धस्ते निवसदरविन्दं विकसितम् ।
कलापे काव्यानां प्रकृति-कमनीय-स्तुति-विधौ
गुणोत्कर्षाधानं प्रथितमपमानं समजनि ॥ verse 25.

3. समाहारः श्रीणां विरचितविहारो हरिदृशां
परीहारो भक्त-प्रभव-भव-सन्ताप-सरशेः ।
प्रहारः सर्वासामपि च विपदां विष्णुदयिते
ममोद्धारोपायं तव सपदि हारो विमृशतु ॥ verse 27.

4 List of Mss. belonging to Pt. Radhakrishna of Lahore, 9: Classified Index to the Sans. MSS. in the Palace at Tanjore by Burnell, London, 1880, 40b; Lists of Sans. Mss. in Private Libraries of Southern India by Gustav Oppert, MSS. 4339 and 4499; etc.

devoted to a scathing criticism of Manoramā [Praudha-manoramā], Bhaṭṭoji Dikṣita's commentary on his Siddhānta-kaumudī.

II. *Prāṇābharana*.¹

The poet composed this panegyric in 53 verses for expressing his heart-felt delight on hearing the verses of Prāṇanārāyaṇa, king of Kāmarūpa.² He highly praises Prāṇanārāyaṇa for his vast learning, particularly in verses 16 and 50. There is a tippana on this work composed by the poet himself for bringing out the rhetorical excellence of each verse. Every stanza is designed to be an excellent example of one or more rhetorical figures of speech. Grand indeed is the verse (no. 52) containing a pun on the word 'Vāmā'³ and the adjectives are so used that they may be interpreted both with reference to the enemies of the king as well as his wife. By means of a pun on the word 'Arjuna'⁴ the poet

1. Ed. in the Kāvya-māla, Part 1, pp. 79-90.

2. See the last verse (no. 52). No. 53 is an interpolation. The name of the king is given in verse no. 5. His designation कामरूपेश्वर is given in verses 2, 15 and 22.

3. आबद्धास्यलकाञ्छिरस्यसितमां चोलं रसाकाङ्क्षया
लङ्काया वशतां तनोषि कुरुषे जङ्घा-ललाट-क्षतम् ।
प्रत्यङ्गं परिमर्द-निर्दयमहो चेतः समालम्बसे
वामानां विषये नृपेन्द्र भवतः प्रागल्भ्यमत्यङ्कितम् ॥ Verse 7.

4. अपारे खलु संसारे विधिनैकोऽर्जुनः कृतः ।
कीर्त्या निर्मलया भूप त्वया सर्वैर्ऽर्जुनाः कृताः ॥ Verse 43.

charmingly describes the fame of the king extending all over the world.¹

The MS. of the *Prāṇābharāṇa* belonging to the Tanjore Sarasvati Mahal Library (no. 3828) gives the name of the poet's father as Raghunātha Bhaṭṭa and has the reading 'Kamalādhīpasya' instead of 'Kamatādhīpasya' in verse 53. Again, at the end of this MS. there is a long prose passage which is not found in the printed edition.

12. *Rasa-Gaṅgādhara.*

Jagannātha Paṇḍitarāja was not only a great poet but also one of the best rhetoricians India has ever produced. The *Rasa-Gaṅgādhara* of Jagannātha Paṇḍitarāja is one of the best rhetorical works of India from every point of view, viz., clarity of expression, superb judgment, depth of insight, wide range of learning and so on. All the examples of the work are Jagannātha's own composition.

Unfortunately the work is available in an incomplete form, breaking off in the middle of the *Uttara alaṃkāra*. No definite reason for its incompleteness is known. His *Citra-mīmāṃsā-khaṇḍana* shows that it was composed after the *Rasa-Gaṅgādhara* and one would naturally think that Jagannātha Paṇḍitarāja really completed the work,

1. गगने चन्द्रिकायन्ते हिमायन्ते हिमाचले ।

पृथिव्यां सागरायन्ते भूपाल तव कीर्तयः ॥ Verse 48.

though the remaining portion of it is not available to-day even in MS. form. Or, it may be that in his anxiety to oppose vehemently his greatest rival Appayya Dīkṣita, he really undertook the work °khaṇḍana even before the Rasa-Gaṅgādhara was completed. The tradition that the learned scholar courted death along with his wife Lavaṅgī owing to the deliberate insult meted out by Appayya Dīkṣita probably furnishes a clue as to why both the Rasa-Gaṅgādhara and Citra-mimāṃsā-khaṇḍana are found incomplete.

13. *Sudhā-laharī*.¹

The Sudhā-laharī presents a grand description of sunrise in 30 verses in the metre Sragdharā. The Sun rising in the East from the Udayagiri causes immense delight to all—particularly, to the lotus. It is the best healer of all diseases and inspirer to all devotees. Its rays, shooting through trees and falling on the earth, appear to young parrots like sticks and they, therefore, try to put their legs on them; the dew-drops on leaves, mixed with them, resemble the pomegranate-seeds in order to eat which they open their beaks.² The Sun is the son of

1. Ed. in the Kāvya-mālā, Part I, pp. 16-22.

2. निर्भिद्य हमारुहाणामतिवनमुदरं येषु गोत्रां गतेषु

द्राघिष्ट-स्वर्गादशङ्क-भ्रमभृतमनसः संनिधित्सन्ति पादान् ।

यैः संभिन्ने दलाग्र-प्रचल-हिमकणो दाडिमी-बीजबुद्ध्या

चञ्चू-चाञ्चल्यमञ्जन्ति च शुक्लशिशवस्तेऽशवः पान्नु भानोः ॥३॥

Indra by the Eastern horizon as it were and therefore, it appears as though the birth-rites are performed in the morning.¹ The drops of water offered as oblation to the Sun appear like so many jewels in course of their fall to the ground.² The Sun is ever merciful to all men inasmuch as it seeks the aid of the Fire-god for their protection during its absence at night.³

14. *Yamunā-varṇana, a prose work.*

No complete MS. of it is as yet traced. Only two quotations from it are preserved for us in the *Rasa-Gaṅgādhara*.⁴

Jagannātha Paṇḍitarāja flourished at a time when even the vernacular poets were excessively fond of introducing alliteration in composition. Several Hindī verses of Vihārin and Sanskrit verses of Jagannātha Paṇḍitarāja are very much alike in style as well as thought.⁵

1. See v. 8, कीलालैः कुङ्कुमानां, etc.

2. See v. 13, अन्तर्नीरं नदीनां etc.

3. निर्यात्यन्तःसमुद्रं सकलमपि नृणां भारमाधाय बह्ना-
बह्नायाह्नामघीशः स भवतु भवतां भूयसे मङ्गलाय ॥२३॥

4. Nirṇaya-Sāgara ed., p. 22, “तनय-मैनाक-गवेषण-लम्बीकृत-जलधि-जटर-प्रविष्ट-हिमगिरि-भुजायमानाया भगवत्या भागीरथ्याः सखी” ; p. 159, “रत्रि-कुल-प्रीतिमावहन्ती नर-त्रिकुल-प्रीतिमावहति । अवारित-प्रवाहा सुवारित-प्रवाहा ।”

5. Cp. e.g.

नीलाञ्जलेन संवृतमाननमाभाति हरिणानयनायाः ।

प्रतिबिम्बित इव यमुना-नाभीर-नीरान्तरेणाङ्कः ॥ P. 258 of RG.

There are traces of the influence of his age upon Jagannātha Paṇḍitarāja; e.g. it was customary among aristocrats during Mughal rule to maintain a couple of pigeons. There is a verse in the *Rasa-Gaṅgādhara* which refers to a pair of these love-birds.¹

Jagannātha Paṇḍitarāja is undoubtedly one of the greatest rhetoricians in Sanskrit, if not the very greatest. If he could have completed the *Rasa-Gaṅgādhara*, he would have undoubtedly eclipsed the glory of all the rhetoricians of India. It is only unfortunate that such an outstanding personality should have faced such a sad end of life. He was a great poet as well as a good prose-writer. It may be taken for granted that his *Kāvya-prakāśa-ṭikā* bears the same stamp of rhetorical perfection as the *Rasa-Gaṅgādhara* does. It is a great pity that such an important work should still be known in name only. We implore to the authorities of the Raghunath Temple Library, Kashmir and Jammu, to undertake the publication of this work at the earliest opportunity. It may also be presumed that the work of our Paṇḍitarāja

with Vihārin's verse : —

दिप्यो दृषीलो मुंह लसै नीले आँचलचौर ।

मनो कलानिधि भलमलै कालिन्दीके नीर ॥

1. निरुध्य यान्तीं तरसा कपोतीं कूजतुकपोतस्य पुरो ददाने ।

मयि स्मिताद्रं वदनारविन्दं सा मन्दमन्दं नमयांबभूव ॥

P. 97 of R.G.

on Sanskrit Grammar, the Monoramā-kuca-mardana, would be also a work of outstanding merit. Trained in the same school as that of Bhaṭṭoji Dikṣita and probably, his contemporary too—in any case, a direct disciple of Vīreśvara, son of Seśakṛṣṇa, Bhaṭṭoji's guru—Jagannātha Paṇḍitarāja was eminently fitted for the work. Jagannātha's panegyrics of the then kings of India and hymns on various deities are also quite up to the standard of the author of the Rasa-Gaṅgādhara.

JAYADEVA

Only two verses are attributed to Jayadeva in the Padyāmṛta-taraṅgiṇī (vv. 124 and 219). But both the verses are attributed to other poets in other anthologies. Verse 124 is ascribed to Rāmakavi in the Subhāṣita-sāra-samuccaya (v. 802) and is anonymous in the Subhāṣita-hārāvalī (v. 1769) and verse 219 is attributed to Bhojadeva in the Śāringadhara-paddhati as well as Sūkti-muktāvalī. Thus, the authority of the PT. is strongly challenged with regard to the authenticity of the attribution of the two verses in question.

Even if there be some truth in the attribution of PT., the poet in question cannot be Jayadeva, son of Bhojadeva and author of the well-known Gītagovinda ; if at all, Jayadeva, son of Mahādeva and author of the Candrāloka and Prasanna-Rāghava may be referred

to. The verses in question are not, however, found in these two works.

KṚṢṆA MIŚRA

Kṛṣṇa Miśra's verses have been quoted in all the leading anthologies¹ and the Padyāmṛta-taraṅgiṇī quotes only two of his verses. Both of them are traced in the Prabodha-candrodaya² which was composed for the purpose of inducing an unwilling student to philosophical studies. Kṛṣṇa Miśra was an ardent follower of Śaṅkara and seriously took up the cause of propagating the doctrines of the same. In the Prabodha-candrodaya, too, he has attempted to carry out his own mission.

It is known from the work itself that the Prabodha-candrodaya was for the first time staged for celebrating the conquest of Kīrtivarmana and his general Gopāla over Kaṇḍadeva. Kīrtivarman was a Candela king who ruled between 1049 and 1100 and vanquished his enemy about 1065 A.D.³ Kaṇḍadeva ruled over Cedi from 1040-1070 A.D. He and king Bhīma of Guzrat defeated Bhoja of

1. See p. xxvii of the Introduction.

2. PT. 271 and 294=Prabodha C. I. 1 and v. 24 respectively.

3. See Epigraphia Indica, I. 220 ; also JRAS. 1908, 1136.

Dhārā about 1053 A.D.¹ From these dates, it is evident that Kṛṣṇa Miśra flourished in the second half of the eleventh century A.D.

The following evidence also corroborates the assignation of this date to our poet. The word Kṛṣṇa in the following verse in praise of Candraśekhara Sarasvatī, the 47th pontifical head of the Kāmakoti Pīṭha (1097-1165 A.D.), seems to refer to Kṛṣṇa Miśra; if so, Maṅkha and Candraśekhara become contemporaries of our poet:—

मङ्गल-श्रीजयदेव-कृष्ण-सुहृल-प्रेष्ठैर्महिष्ठैर्वृतः

विद्वद्भिः परितः क्षितिं विरचयन् यात्रां विजैतां कृती² ।

विद्यालोककुमारपाल-नृपतेः संसत्-समुत्तंसितं

हेमाचार्यमपि व्यपाकृत गिरा वागष्टक-व्याकृतम्³ ॥

The characters in the Prabodha-candrodaya are all abstract qualities. Here Error, a vicious king, is represented as the ruler of Benares. His advisers are all sorts of Faults and Vices. They banish Religion and the noble king Reason. In course of time the latter, however, win over the former, and the supremacy of Religion is established.

1. Vincent Smith, Early History of India, 392; Bendall, History of Nepal, JASB., 1903, 18; R.D. Banerjee, Palas of Bengal, JASB., Memoirs, 1913.

2 i.e. Candraśekhara Sarasvatī.

3. Puṇya-śloka-maṅjarī, 20; N.K. Venkatesa's Śaṅkarā-chārya and his Kamakothi Peetha, Kumbakonam, 28.

This important work has been commented upon by a large number of well-known scholars such as Appayya Dikṣita, Ghanaśyāma, etc. Of these, Rāmadāsa flourished before 1545 A.D.,¹ and Śadātmanuni before 1571 A.D.²

Kṛṣṇa Miśra, author of the Vira-vijaya Īhāmṛga,³ is likely to be identical with our poet. But as even no description of the MS. of the work is available, nothing more than a mere guess is possible at the present stage of our knowledge.

Kṛṣṇa Miśra's verses, quoted in the earlier anthologies, are mostly traced in the Prabodha-candrodaya; e.g. SMV.v. 19, p. 440=PC. IV 21; SMV.v. 3, p. 443=PC. IV. 91; SMV.v. 11, p. 307=PC. II. 1; ŚP. 3081=PC. I. 2.; ŚP. 4067=P.C. I. 5; SUK. V. 17. 4, p. 79=PC. II. 34; SSV, 3078=PC. II. 5; SSV. 3321=PC. I. 29; SSV. 2400=PC. II. 9. The following verses are not, however traced:—इदमपदु, etc.=ŚP. 875; SMV. v. 39, p. 126; उद्योगिनं पुरुष, etc.=ŚP. 455; मुक्ताभा वृ-कपाल०=ŚP. 106=SMV.v. 53, p. 25; वयमिह परितुष्टाः, etc.=SUK. v. 64. 4, p. 320. This confirms that the

1. A MS. of this work is dated 1545 A.D.

2. Ulwar MSS. Cat., 1012. See also Stein's Kashmir and Jammu Catalogue, 78; Bhandarkar's Reports, 1884-1887.

3. Catalogue of Sans. MSS. in the Private Libraries of North West Frontier Provinces, IX. 16.

literary activities of a genius like Kṛṣṇa Miśra were not limited to the composition of the Prabodha-candrodaya only.

Of the verses not traced, the verse ŚP. 106, devoted to the Ganges, is a beautiful one. The drops of the water of the Ganges, scattered around on account of constant movement during the Tāṇḍava dance of Śiva, fall upon human skulls (worn as garland), his matted locks and fiery eyes as well. Consequently, they now resemble the pearls on oyster-shells, the Jasmines on Malli creepers and parched rice respectively. SUK. v. 64. 4 teaches a moral. Contentment is the cause of happiness; poverty or wealth does not matter in the least, with regard to real happiness. ŚP. is an anyokti on Śuka; real merit counts for nothing to bad people or to those who are not connoisseurs of the subjects concerned.

LAKṢMAṆA BHATṬA.

It may be said at the outset that poet Lakṣmaṇa mentioned in the Sūkti-muktāvalī of Jalhana and the Subhāṣitāvalī of Vallabhadeva flourished much earlier than Lakṣmaṇa Bhaṭṭa, author of the Padya-racanā. The Padya-racanā is the source of most of the verses of Lakṣmaṇa Bhaṭṭa quoted in the Subhāṣita-hārāvalī, Subhāṣita-sāra-samuccaya, Sūkti-sundara, Sabhyālaṃkaraṇa, Padyāmṛta-taraṅgiṇī, etc. (See

pp. xxvii-xxviii). Only six verses of Lakṣmaṇa quoted in these works cannot be traced to their sources, viz. तारका-विमल०=SSS. 190; महतो हन्त, etc.=SA. 609; रोरीत्येतद०=PT. 47; सरोरुहाम्भोरुह०=SA. 446; स्फुरत्तुरग०=PV. 157 and स्मेरायमाण-वदन०=SSS. 834=SA. 196.

Lakṣmaṇa Bhaṭṭa, quoting the verses of Akbarīya-Kālidāsa in his Padya-racanā, could not flourish earlier than the sixteenth century A.D.¹ Lakṣmaṇa's verses have been quoted in the anthologies composed in the seventeenth century A.D.² Therefore, he must have flourished by or before that time.

Lakṣmaṇa Bhaṭṭa, commentator of the Naiṣadha-carita,³ and of the Gīta-govinda,⁴ is probably identical with our poet. He also appears to have composed, in collaboration with Vidyādhara, a work called

1. For the date of Akbarīya-Kālidāsa, see Introduction in loco.

2. These anthologies are the Subhāṣita-hārāvalī, Padya-veṇī, Padyāmṛta-taraṅgiṇī, etc.

3. Peterson's Report, IV. 27 ; Kashmir Catalogue, 69.

4. This was composed in 1586 A.D. at Puruṣottama-kṣetra; Mysore Catalogue, 245. The identity of लक्ष्मणभट्ट, author of the राघव-पाण्डवीय-टीका and सूक्तावली, with our poet, remains for the present uncertain. The Rāghava-Pāṇḍaviya-ṭikā has been published from Bombay. For the Suktāvalī, see Peterson's Reports, III. App. 54 ; IV. cvii (MS. incomplete).

Pratīnaiṣadha during the reign of Shah Jahan in 1652 A.D. (Samvat 1708).

One Lakṣmaṇa Kavi, son of Viśveśvara and Bhavānī of Benares, was a court-poet of king Śāha of Tanjore (1684-1710). Two of his works, one poetical, viz. Śāharāja-sabhā-sarovarṇinī (MS. No. 4235 of Tanjore MSS. Library)¹ and the other rhetorical, viz. Śāharājīya (MSS. No. 5304-5305) of the same Library, are at present known. In the latter which is of the same type as the Pratāparudriya of Vaidyanātha, king Śāha, patron of Lakṣmaṇa, is praised in almost every stanza.²

1. The last verse and colophon of the work are given below :—

शाहेन्द्रो महितः श्रयन्ति विबुधाः शाहेन्द्रं नो समः

शाहेन्द्रेण च रोचतेऽखिल-कला शाहेन्दिराय नितौ ।

शाहेन्द्रात् सुकृतं कलौ वर-गुणाः शाहेन्द्रस्यैव त-

च्छाहेन्द्रे तनया भवन्तिवति परं त्वाशासनीयं बुधैः ॥

इति श्रीविश्वेश्वर-शास्त्रि-सुत-लक्ष्मण-विरचिता शाहराज-सभा-सरोवर्णिनी कलि-कोत्कलिकाख्या चूर्णिका सम्पूर्णा ।

2. Lakṣmaṇa pays homage to his parents in the Introductory verse No. 3 :—

काशी-निवास-चतुरौ पितरौ भवानी-

विश्वेश्वरौ सुकृति-रोचित-सच्चरित्रौ ।

धी-सिद्धये सप्रदि लक्ष्मण-नामधेय-

बालो नमामि नितरामतिमाननीयौ ॥

Colophon :—

एवमत्र ग्रन्थे श्रीशाहमहाराजे उचिताः सर्वेऽलकाराः सभेद-लक्षण-लक्ष्यं प्रतिपादिताः । These two MSS. have not as yet been published.

This Lakṣmaṇa does not seem to be identical with our poet as nowhere in the large number of verses of Lakṣmaṇa Bhaṭṭa collected by us is there any reference to king Shahji.

Lakṣmaṇa quotes in the PR. the verses of one Venīdatta, son of Bhogin. Venīdatta, author of the Padya-venī, was the son of Jagajjivana. Therefore, these two Venīdattas cannot be identical provided Bhogin be not an alternative name of Jagajjivana. The verses of Lakṣmaṇa Bhaṭṭa may be classified as follows:—

1. Grantha-karṭṛ-maṅgalācaraṇādi; PR. 1. 1-5
2. Incarnations of Viṣṇu.
 - (a) Nṛsiṃha: PR. 2. II
 - (b) Rāma: PR. 3. 17 = SHV. 12
3. Gods.
 - (a) Śiva: PR. 5. 26
 ,, : Tāṇḍava: PR. 6. 29.
 - (b) Gaṇeśa: PR. 6. 30 = PV. 10
 - (c) Bhavānī: PR. 6. 34 and PR. 6. 35
 - (d) Ganges: PR. 8. 42 = PT. 41
 - (e) Maṇikarnī: PR. 8. 44
4. Fame, etc.
 - (a) Fame: PR. 9-10. 1-3
 op. cit. 4 = SS. 58
 ,, 5 = ,, 59
 ,, 6 = ,, 60
 PR. 11-12. 16

- (b) Fame of the enemy: PR. 12. 17
- (c) Prowess: PR. 12. 19=SS. 100
- (d) Fame and Prowess: PR. 14. 27
- (e) Gift: 14. 30-31

5. King.

Eulogy of King (?) Rāmacandra: PT. 47
(not found in the PR.)

- (a) Starting for conquest: PR. 17. 9
- (b) Fight: PR. 22. 23=PV. 154
- (c) Battle-field: PR. 23. 44=SS. 166
- " " : " 24. 45=SS. 167
- " " : PV. 157 (not found in PR.)
- (d) Wife of the enemy: PR. 25. 55,
 25-26. 56 and 26. 57

6. Sentiments:—

- (a) Śṛṅgāra: Kāma-prabhāva: PR. 29. 2
- Vayah-sandhi: PR. 30. 6
- " 30. 7 SSS. 800
- Tārūṇya: " 31. 17 SA. 204
- " : SSS. 834=SA. 196
- (not found in the Padya-
 racanā of L.B.)

7. Features of a beautiful damsel:—

- (a) Hair: PR. 31. 32. 18
- (b) Face: PR. 32. 23
- " 33. 24

- (c) Glance: PR. 34. 32 = PV. 241 = SA. 85
 „ 34. 33
- (d) Nāsā-mauktika: 34. 36
- (e) Breasts: 36. 46
- (f) Middle of the body: 36. 50
- (g) Romāvali: 37. 55-56
8. Separated woman and man: PR. 39. 1
- (a) woman PR. 39. 2 = PT. 170
 „ 40. 3
- (b) man: „ 44. 8-10
9. Women: —
- Navodhā-vāhya-suratārambha: SA. 446 (not found in PR.)
- (a) Praudhā: 50. 25 = SA. 453
- (b) Kulatā: 52. 41
10. Love: —
- (a) Mānāpanoda: PR. 55. 15
- (b) Paraspara- prīti- pralāpa: PR. 55. 16 = SA. 780 = SSS. 684 (Nāyikāyāh)
- (c) Do: PR. 55-56. 17-18 = SSS. 685-686
- (d) Rata-prasamsā: PR. 56. 19 = SSS. 697 = SA. 457
- (e) Ratārambha: PR. 56. 20 = SSS. 704
 „ 56. 21 = SA. 445
11. Different parts of the day, sports, etc.: —
- (a) Morning: PR. 62. 17
- (b) Forest-sports: PR. 64. 33 = SSS. 86

(c) Dṛṇmilana-kṛīḍā: PR. 66. 43 = SA. 170

12 Nature: —

(a) Stars: PR. 69.7 = SA. 375

: SSS. 190 (not found in the PR.)

(b) Moon: PR. 70. 8 = SA. 394

„ 70. 13 and 71. 18

(c) Wind: SA. 609 (not found in the PR.)

13. Nāyakas: —

(a) Dakṣiṇa-nāyaka: PR. 73. 7

(b) Mānī „ PR. 74. 11

(c) Śīśu „ PR. 74. 16

(d) Vṛddha „ PR. 75. 18

(e) Vidagdha „ PR. 75. 19

14 Seasons: —

(a) Rainy-season: PR. 75. 23

Roaring of clouds: PR. 76. 31 = SA. 560

„ „ PR. 76. 32 = SA. 561

„ „ PR. 76. 33 = SSS. 365

A separated woman in rainy-season:

PR. 77.36 = SSS. 393

A separated woman in rainy-season:

(contd.)

A fire-fly in rainy-season:

PR. 77. 37 = SA. 557

(b) Autumn: PR. 78. 1 = SSS. 402 = SA. 589

„ PR. 79. 9

(c) Hemanta: PR.80. 14 = SSS. 427

Hemanta: PR. 80. 15 = SSS. 433

„ PR. 80. 16

(d) Winter: PR. 81. 22-23

(e) Spring (i) Vasanta-saṃdhi: PR. 81-82. 28-29

(ii) Vasanta: 82. 30

(f) Summer: PR. 82. 35: SA. 530

„ : PR. 82. 36

15 Sentiments: —

(a) Hāsyā: PR. 84. 4-5

(b) Karuṇā: PR. 84. 6

(c) Raudra: PR. 86. 15

(d) Bhayānaka: PR. 86. 20

(e) Bībhatsa: PR. 87. 22

(f) Adbhuta: PR. 87. 25

(g) Śānta: PR. 87-88: 27-39

„ : PR. 92. 66 and 68

16 Anyoktis: —

(a) Kalpadruma: PR. 93. 2

(b) Mango: PR. 94. 12

(c) Palm: PR. 95. 17

(d) Tree: PR. 95. 18

„ : PR. 96. 21

(e) Lotus: PR. 96. 22

„ : PR. 93. 23 = PV. 735

(f) Lily: PR. 93. 25

(g) Bees: PR. 97. 28-29

(h) Cuckoo: PR. 97. 33

- (i) Cātaka: PR. 98. 35
 - (j) Parrot: PR. 98. 37-38
 - (k) Swan: PR. 99. 41
 - (l) Spring: PR. 100. 50-51
 - (m) Lion: PR. 101. 57
 - (n) Elephant: PR. 102. 62
 - (o) Deer: PR. 103. 71
 - (p) Cloud: PR. 103-104. 72-75
 - (q) Wind: PR. 105-82
- 17 Miscellaneous:—
- (a) Kautukākhyāna: PR. 106. 2
 - (b) Citra-Kāvya: PR. 110. 28-29
 - (c) The miser: PR. 113. 51
 - (d) A wicked person: PR. 114. 57
 - (e) Penance-grove: PR. 116. 70
 - (f) Kāvya-praśamsā: PR. 119. 92-93

The predecessors or contemporaries of Lakṣmaṇa Bhaṭṭa whose verses have been quoted in the Padya-racanā, are:—

1. Acala: 64. 32
- 1a. Akbarīya-Kālidāsa: 11. 14; 21. 27
2. Amaruka. 54. 11; 55. 14
3. Ambaṣṭha: 14. 29; 76. 29
4. Avantivarman: 62. 18
5. Avilamba: 54. 8
6. Ānandavardhana: 102. 63

7. Bābū Miśra: 54. 9
 8. Bāna: 48. 12
 9. Bhānukara: 2. 10; 3. 14; 4. 19; 4. 23;
 5. 24-25; 5. 28; 7. 38; 7. 40; 8. 45-46; 9. 47;
 10. 8; 13. 23-25; 14. 32; 15. 33; 16. 38-39;
 16. 3-4; 17. 6-8; 18. 14-15; 19. 16-20; 20. 26;
 21. 32; 22. 34-35; 24. 49; 25. 50; 27. 63-66;
 28. 68-70; 30. 8-9; 31. 15-16; 32. 20; 33.
 25-26; 33. 29; 34. 31; 36. 47; 36. 49; 37.
 51-52; 38. 59-60; 38. 63; 39. 65-67; 41. 13-16;
 42. 17-18; 46. 19-20; 46. 4; 47. 7-8; 48.
 14-15 49. 17; 49. 22; 50. 23-24; 50. 26-27;
 51. 29-34; 52. 35; 52. 38-39; 53. 2-6; 54. 7;
 54. 12; 56. 22-23; 57. 25-26; 58. 34-35; 59.
 41-42; 61. 12-13; 64. 29-30; 65. 36-38; 67.
 49-51; 68. 55; 69. 3-4; 70. 9-10; 72. 21; 72.
 3; 73. 4-6; 73. 8-10; 74. 15; 74. 17; 75. 22;
 77. 38; 78. 39; 78. 2-4; 79. 11-12; 80. 19-20;
 81. 21; 82. 32-34; 83. 39-41; 84. 1; 84. 7; 86.
 18-19; 87. 26; 92. 67; 97. 34; 99. 43-44; 100.
 49; 102. 59; 103. 69-70; 106. 86; 108. 17;
 112. 50; 114-115. 62-65; 116. 71-72; 119.
 90-91.
 Bhānu Miśra [= Bhānukara]: 6. 32-33
 10. Bhojadeva: 101. 53
 11. Bhartṛhari: 59. 39; 89. 40-44; 115. 67-68 92.
 62; 98. 39; 102. 61; 111. 38; 111. 40; 112. 41

12. Bhāsa: 35. 44; 78. 5
13. Bilhana: 33. 27; 35. 39; 38. 64; 45. 18; 64. 31; 66. 45
14. Bhavabhūti: 85. 9.
15. Daṇḍin: 48. 11; 85. 12; 110. 31-32
16. Devesvara: 24. 48; 106. 1: 108-109. 19-26
17. Dharaṇidhara: 10. 10; 13. 21; 22. 36
18. Dhūrta: 57. 28
19. Gaṇapati: 5. 27; 10. 7; 20. 24; 32. 21-22; 33. 28; 34. 30; 34. 35; 36. 48; 37. 53-54; 38. 61; 42. 19-23; 46. 2; 47. 6; 48. 16; 49. 21; 62. 14-15; 63. 22-26; 65. 39-40; 66. 44; 69. 5-6; 70. 11-12; 71. 14; 71. 19-20; 82. 31; 116. 76
20. Gaṇeśvara: 118. 89
21. Gadādhara: 29. 5; 66. 46; 75. 25; 83. 37; 85. 10; 117. 79
22. Gauḍa: 23. 39
23. Govardhana: 118. 85
24. Guṇākara: 64. 34; 65. 35
25. Harihara: 68. 54; 99. 45
- 25a. Kṛṣṇa Miśra: 86. 17
26. Harṣadatta: 12. 18
27. Indra Kavi: 87. 23
28. Jayadeva: 30. 11; 40. 6
29. Jaghanacapalā: 52. 36
30. Kālidāsa: 23. 40; 40. 8; 44. 11; 45. 12; 49. 20; 65. 41; 81. 24; 85. 13; 115. 69

31. Kavikaṅkaṇa: 80. 13
- 31a. Kavīndra: 58. 36
32. Kaviṛāja: 77. 34; 79. 8; 117. 80
- 32a. Kṣemendra: 7. 39; 84. 2
34. Lakṣmaṇa.
35. Lakṣmaṇa Ṭhakkura: 46. 3
36. Lakṣmaṇa Sena: 103. 68
37. Lakṣmīdhara: 37. 57
38. Lilāvatikāra: 85. 11
39. Mahādeva: 95-19
40. Māgha: 3. 13; 62. 16; 72. 22
41. Maithila: 43. 4
42. Morikā: 48. 13
43. Murāri: 116. 73-74
44. Nārāyaṇa: 86. 16
45. Nidrādaridra: 45. 15
46. Parimala: 106. 90
47. Pāṇini: 77. 35
48. Rāghavacaitanya: 118. 84
49. Raghupati: 76. 28
50. Raṅganātha: 104. 76
51. Ratnākara: 26. 60; 67. 47
52. Rāmacandra: 1. 6; 2. 7-9; 3. 12; 4. 20-21; 10.
9; 15. 34; 17. 10; 35. 38; 40. 4-5; 43. 3; 58.
31; 59. 38; 62. 19-20; 76. 26-27; 76. 30; 97.
32; 117. 79
53. Rudra: 48. 19; 69. 2

54. Śakavṛddhi: 35. 41; 35. 43; 36. 45
55. Śaṃkarācārya: 38. 58
56. Śānmasika: 41. 11-12
57. Śārngadhara: 34. 34; 57. 29; 101. 54
58. Sarvadāsa: 75. 24
59. Somadeva: 90. 47-50
60. Śrīharṣa: 15. 35; 19. 21; 27. 62; 34. 31; 42.
24; 59. 43; 67. 48
61. Subandhu: 114. 58
62. Trivikrama: 20. 23; 31. 14; 117. 82
63. Trivikrama or Trilocana: 118. 87
64. Umāpati Upādhyāya: 44. 6
65. Vāhinīpati: 41. 10; 63. 21
66. Vaidyabhānu: 25. 52; 35. 42
67. Vaidyanātha: 34. 37
68. Vararuci [editor: to Murāri]: 87. 21
69. Valmiki: 38. 62; 43. 1; 79. 6
70. Varāhamihira?: 23. 38
71. Vāmana: 55. 13
72. Vāṇivilāsa: 43. 25; 58. 30; 71. 17
73. Vāsudeva: 67. 42
74. Veṇidatta, son of Bhogin: 7. 36-37; 13. 22;
14. 28; 16. 2; 20. 25
75. Vikāṇitambā: 96. 26
76. Vyāsa: 23. 41-42

Works quoted by name in the Padya-racanā.

1. Bhoja-prabandha: 61. 11; 79. 7; 94. 10-11;
104. 77; 113. 55
2. Bilhāṇa-śataka: 90-91; 51-60
3. Mahākāvya: 18. 12
4. Mahānāṭaka: 3. 16; 11. 13; 13. 26; 15. 36;
18. 11; 28. 76
[Hanūmatah]: 72. 2
5. Veṇī-saṃhāra-nāṭaka: 23. 43; 24. 47
6. Vāśiṣṭha or Yoga-vāśiṣṭha: 112. 42

Lakṣmaṇa Bhaṭṭa as a poet

Lakṣmaṇa Bhaṭṭa has a graceful style and a high-soaring imagination. Thus, addressing a king, the poet says that his fame is nothing but mercury which, being heated on the flames of the king's prowess, gushes out and gets stuck to the sky in the form of stars.¹

Again, his fame is the supreme mistress of the three worlds as it were, sporting as it does in the

-
1. अये नृपति-मण्डली-मुकुट-रत्न युष्मद्भुजा-
महोष्म-तति-संजुषा बत भवत्-प्रतापचिषा ।
द्विषामतिभृशं यशः प्रकट-पारदोष्मापना-
दुदस्फुटत तारका-कपटतो विहायस्तटे ॥

Milk-Ocean, washing its feet with nectar, making the lunar beams its clothes, anointing its body with sandal paste, dancing at sweet will on the head of Ananta and sleeping on the moon.¹

The rainy-season is out for conquering the world, for it is evidently sent for that purpose by Kāmadeva. Again, the poet presumes that the enveloping of the moon by the cloud at that time is indicative of eating curd and the plentiful Durvā-grasses growing then, of the symbolic auspiciousness during its start.² Our poet thinks, the rumbling sound of clouds is nothing but the piteous cry of the lunar and solar discs as well as the stars devoured by the clouds from within the stomachs of the same.³ Again he fancies that the reverberating sound of clouds is nothing but the trumpetting of Kāmadeva as to the punishment

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1. दुग्धाम्भोधावगाधे विहरति सुधया ज्वालयत्यङ्घ्रि-युग्मं
 कृत्स्नां ज्योत्स्नां दुकूलं कलयति मलयोद्भूत-चर्चां तनोति ।
 स्वच्छन्दं नृत्यति द्रागुरगपति-शिरस्येव निद्राति चन्द्रे
 त्वत्कीर्तिः स्वामिनीव त्रिजगति विहरत्येवमुर्वीश गुर्वी ॥

PR. 10.5=SS. 59

2. कामेन कामं प्रहिता जवेन प्रावृट् चचाल त्रिजगद्विजेतुम् ।
 किं चन्द्र-बिम्बं दधि भक्षयन्ती संधारयन्ती हरितः शुभाय ॥

PR. 75.23=SSS. 348=SA. 551

3. चन्द्र-बिम्ब-रवि-बिम्ब-तारका-मण्डलानि घन-मेघ-डम्बरैः ।
 भञ्जितानि जलदोदरेषु तद्रोदन-ध्वनिरिवैष गर्जितम् ॥

PR. 76.32=SA. 561

of an angry woman forthwith if she persists in her wrath any longer.¹

The fire-flies are nothing but sparkles of the fire of lightning shooting out on account of the collision between the cloud and the sky.²

Again, our poet is not lacking in sly humour. Thus in a verse he opines that the cow-herdresses had better play hide and seek without Kṛṣṇa; for, if he once hides himself in Tulasī leaves, he cannot be found out as the Tulasī leaves and Kṛṣṇa are of the same colour.³

The Anyoktis of Lakṣmaṇa Bhaṭṭa are fine. The lotus-leaf, born though it is of muddy water, is itself very pure and is not stained in the least by it.⁴

Women in love have been beautifully portrayed by the poet. A woman in her blossoming youth,

-
1. या कामिनी सा यदि मानिनी स्यात्स्मरस्य राज्ञो ह्यपराधिनी स्यात् ।
इतीव दगडैः किमु ताड्यतेऽसौ कादम्बिनी काम-नृपस्य ढक्का ॥

PR. 76.31

2. खद्योत-पोत-प्रकराः समं खे द्योतन्त एते द्युतिभिः प्रचण्डाः ॥
पयोद-संवट्ट-विघट्टनस्य किं वैद्युतस्य ज्वलनस्य खण्डाः ॥

PR. 77.37=SA. 557

3. एनं विहाय तुलसी-विपिनोपकण्ठं
गोप्यः परत्र नयनाम्बुज-मीलनानि ।
कुर्वन्तु किन्तु तुलसी-दल-नील-भासं
का वा मुकुन्दमनुविन्दतु लीनमस्मिन् ॥

PR. 66.43=SA. 170

4. रे पद्मिनी-पत्र भवच्चरित्रं चित्रं प्रतीमो वयमत्र किञ्चित् ।
त्वं पङ्क-जन्माऽपि यदृच्छ-भावादपि स्पृशस्यम्बु न पङ्कसङ्गि ॥

PR. 96.23

using her eye-brow constantly as the bow of Madana,¹ falls headlong in love; consequently, separation from the lover is what she dreads most and hates like hell. The lover is her whole existence.² Even the wind dallying with her like a lover pains her the most.³ The lover, however, returns and prevails upon her for giving up her wrath; he praises her for her beauty and personal charm.⁴ She in her turn tells him that it is only unfortunate that she has

1. उदञ्चद्वन्तो ज-द्वय-तट-भर-ज्ञोभित-कटि

स्फुरद्गुग्म्यां मन्दीकृत-विलसदिन्दीवर-युगम् ।

समुद्यद्-भ्रू-भङ्ग-प्रविहित-धनुर्भङ्गमनिशं

वयस्तत्पद्माद्याः कथमिव मनो न व्यथयतु ॥

PR. 31. 17=SA. 204

2. इयं धत्ते धीरे मलयज-समीरे न च मुदं

न पद्मानां वृन्दे ललित-मकरन्देऽपि रमते ।

न वा सा सानन्दा भवति नव-कुन्दावलि-कुले

तदेतस्या बाधाहरमपि समाधानमिह किम् ॥ PR. 39.2

3. ददात्यधर-चुम्बनं नयन-पङ्कजं मुदय-

त्यमन्द-पुलकं मनागमलमङ्गमालिङ्गति ।

विचालयति चालकं चपल-लोचनानां हठा-

त्तनोत्यविनयं मरुत् प्रिय इवैष हैमन्तिकः ॥

4. a. त्वदीय-मुख-पङ्कजं यदि विधोरलं वार्तया

तवाधर-सुधा यदा भवति किं सुधा नो मुधा ।

त्वदङ्ग-परिरम्भणं भण कृतं सुधा-गाहनै-

स्त्वदीय-दृगनुग्रहस्तदपि धिग धिगैन्द्र पदम् ॥ PR. 55.17

b. दृश्यं चेन्मुख-पङ्कजं तव यदि श्राव्यं तव व्याहृतं

श्रोत्रं चेन्मुख-सौरभं तव यदि स्याद्यं तवौष्ठासृतम् ।

स्पृश्यं चेत्कुचयोर्युगं तव परं ध्येयं सुरूपं तव

त्वं सर्वैन्द्रिय-वागुरेव विषयः कस्येन्द्रियस्यासि न ॥

PR. 55.18

only two eyes to witness that beauty which is worth visiting with thousand eyes.¹

Lakṣmaṇa Bhaṭṭa is an adept in the employment of the figures of speech. Thus, describing how the king obtained Fortune by churning the Battle-sea with the elephant-rod, the poet furnishes us with a good example of the Metaphor.² Our poet declares the moon to be the lion of the sky-forest, the umbrella of king Kāmadeva, the play-ball of the damsels presiding over horizons, etc. and thus gives us a fine instance of the Mālā-rūpaka (or a series of Metaphors).³ The description of the morning-breeze, lying within the breast-garments of a Coladamsel, shaking the hair of Kerala-ladies, feeling inclined to embrace the beautiful brows of the women

1. सहस्र-नेत्रैः प्रिय-गात्र-शोभां विभावनीयां तु निभालयन्त्याः ।

किं लोचनाम्भोरुह-युग्म-पत्रं विधाय धातः परिवञ्चिताऽस्मि ॥

PR. 55.16=SA. 780=SSS. 684

2. कृपाणा-किरणानलं रुधिर-नीर-पूरच्छटा-

जटाल-तल-संकुलं भट-तिमिङ्गिलैराकुलम् ।

प्रमथ्य समरार्णवं वरमकर्षिं लक्ष्मीस्त्वया

विधाय मद-मन्थरं मथन-मन्दरं सिन्धुरम् ॥

PR. 22. 33=PV. 154

3. गगन-विपिन-सिंहः कामभूपातपत्रं

निखिल-दिगाबलानां कन्दुकं क्रीडनाय ।

मणिरिव रवि-भर्तुः कार्मणः पार्वणोऽयं

जयति कुमुदबन्धुर्बन्धुरश्वन्द-विम्बः ॥

of Lāṭa and befriending the blossomed lotuses, constitutes what is known as Svabhāvokti or Jāti.¹

MAṆḌANA KAVI

The name of Maṇḍana Kavi is not found in any other anthology than the PT. Kielhorn notices in his Catalogue of Sanskrit MSS. existing in the Central Provinces, Nagpur, 1874, one grammatical work called Upasarga-maṇḍana by Maṇḍana Kavi. No other work by him is known. The PT. quotes only a single verse by Maṇḍana Kavi (No. 99). Until further evidence is forthcoming, the upper limit of his date cannot be fixed; but the lower limit of his date cannot be later than 1662 A.D. when the PT. was composed.

The verse deals with a matter-of-fact description of an archer ; the beauty of the verse, however, lies in its employment of the figure of speech Śleṣa.²

MŪRTA KAVI

No further trace of this poet is available in any other work than the anthologies and that is also limited

1. चोलाङ्गना-कुच-निचोल-तलानुलीनो

द्राक्-केरली-तरल-कुन्तल-कम्पनोत्कः (लोलः) ।

लाटी-ललाट-तल-शोषण-मानसोऽयं

कुल्लारविन्द-वन-बन्धुरूपैति वायुः । PR. 61. 9=SSS. 27

2. For the different interpretations of the words used in this verse, see References and Notes, p. 87.

to a single verse.¹ Again, the Subhāṣitāvali records the name of the poet as Mūrkhā whereas the later anthologies record the same as Dhūrta. Whatever, be the name of the poet, as the verse has been quoted in the ŚP. it must have been composed by the fourteenth century A.D. if not earlier.

PADMĀVATĪ

Detailed account of the life and literary activities of this poetess has been given in my Sanskrit Poetesses, Part I, pp. xxiii-xxix.

PRTHVIDHARA ĀCĀRYA

Only one verse of this poet has been quoted by Haribhāskara in the PT.² Our poet Prthvīdhara is, probably, identical with the author of the Bhuvaneśvarī-stotra,³ Laghu-saptaśatī-stotra⁴ and Sarasvatī-stotra.⁵ One Śambhunātha was his Guru. There is no evidence to establish the identity of Prthvīdhara

1. See p. xxviii, Introduction.

2. No. 34.

3. It is also called Siddha-sārasvata-stotra; Oxford Catalogue, 110 a; Peterson's Report, 2.197.

4. An epitome of the Devī-māhātmya. Peterson's Report, 3.400; Mitra's Notices, 2216.

5. Burnell's Classified Index to the Sanskrit MSS. in the Palace at Tanjore, 200 a.

Bhaṭṭa mentioned in the ŚP. and SSV. with our poet. The SMV. quotes three verses of Pṛthvīdhara Ācārya ; and, therefore, the poet must have flourished before the date of the composition of the SMV. i.e. the 13th century A.D.

Pṛthvīdhara pays homage to Sarasvatī in his verse quoted in the PT.¹ He prays to her for allowing him the pleasure of real wisdom, derived from the mere utterance of her holy name. Her self is constituted of the three parts into which the fundamental Mantra is divisible.²

In one verse he pays his homage to the river Godāvārī for her holy waters ; the sun shines, says the poet, for touching her with his rays and the waters of all other rivers are holy, because the sanctified rays of the sun touch them. The Godāvārī is simply incomparable.³ He also depicts the picture of a woman separated from her beloved in one verse.⁴ In his Anyokti on the cobra,⁵ the serpent is advised to expand its hood only so far as would befit it ; it must not transgress its proper limit; if it does,

1. PT. 34.

2. Viz. Vāgbhava=Aṛiṃ ; Kāma=Klīm ; Parā=Sauh—worshipped in the Ādhāra, hṛdaya and Śikhā.

3. SMV., v. 19, p. 372.

4. SMV., v. 3, p. 133,

5. SMV., v. 30, p. 128.

it will face the danger of being attacked by Garuḍa. A person is here advised by the poet to proceed only that much as it befits him ; he must not transgress his proper limit in any case.

RĀMACANDRA BHATṬA OF AYODHYA

In v. 13 of the Padyāmṛta-taraṅgiṇī, the name of the poet is given as Ayodhyākā Rāmacandra Bhaṭṭa. One verse of Rāmacandra has also been quoted in the PV. in which the poet highly praises his patron Virasiṃha.¹ The same poet wrote his Rādhā-carita at his instance.² From the Kṛṣṇa-kautūhala-kāvya³ it is known that one Rāmacandra Bhaṭṭa, younger brother of Vallabha Ācārya, son of Lakṣmaṇa Bhaṭṭa, born about 1484 A.D. in Kankaravada in the Telinga country, composed the work in 1520 A.D. From the concluding verse and the colophon of the Rasika-rañjana and its commentary,⁴ we come to know that these were composed

1. V. 62.

2. Haraprasāda Śāstrin's Notices, I. 313.

3. Paṇḍita, vi. 108.

4. Kāvya-mālā, IV, pp. 96-149. :—

शृङ्गार-वैराग्य-शतं सपञ्चविंशत्ययोध्या-नगरे व्यधत् ।

अब्दे वियद्वारण-बाण-चन्द्रे (१५८०) श्रीरामचन्द्रोऽनु च तस्य टीकाम् ॥

श्रीरामचन्द्र-कविना काव्यमिदं व्यरचि विरतिबीजतया ।

रसिकानामपि रतये शृङ्गारार्थोऽपि संगृहीतोऽत्र ॥

इति श्रीलक्ष्मणभट्ट-सूनु—श्रीरामचन्द्र-कवि-कृतं सटीकं रसिक-रञ्जनं नाम शृङ्गार-वैराग्यार्थ-समानं काव्यं संपूर्णम् ।

by Rāmacandra Bhaṭṭa, son of Lakṣmaṇa Bhaṭṭa, in Ayodhyā in the year 1524 A.D. Rāmacandra Bhaṭṭa, son of Lakṣmaṇa Bhaṭṭa, also composed the Gopāla-līlā-kāvya.¹

From the details given above, it is found that Rāmacandra Bhaṭṭa, though a southerner, was patronised by Vīrasimha of Ayodhyā, and as the poet expressly refers to Ayodhyā and Vīrasimha in the works mentioned above, it may be concluded that all these works are by the same author. Again, Vīrasimha, son of Madhukar Shah and grandson of Pratāparudra ruled at the time when the books dated above were composed. So there is no chronological difficulty at all. Vīrasimhadeva's son Candrabhānu was the patron of Ananta Paṇḍita who composed his commentary Vyaṅgyārtha-kaumudī on the Rasamañjarī of Bhānucandra in 1685 A.D.² Supposing that Candrabhānu was a senior contemporary of Ananta Paṇḍita, the date appended to the Vyaṅgyārtha-kaumudī by the author himself also fits in well with the date of Vīrasimhadeva, father of Candrabhānu.

1. Published from Benares, Medical Hall Press, 1872.

2. Peterson's Reports, IV. 29. He also wrote a commentary called Vyaṅgyārtha-dīpaṇa on the Āryā-sapta-śati of Govardhana, dated 1645 A.D.; see Kāvya-mālā.

So there is no doubt that Ayodhyāka Rāmacandra Bhaṭṭa quoted in the PT. and Rāmacandra Bhaṭṭa of the PV. referring to Vīrasimha in his verse are identical and also that the same poet was the author of the Rasika-rañjana, Kṛṣṇa-kautūhala-kāvya and Gopāla-kāvya. The two verses of the poet on Rōmāvalī quoted in the SHV.¹ are probably quoted from the Rōmāvalī-śataka ascribed to him.

The total number of verses of Rāmacandra Bhaṭṭa collected from various anthologies is 20. The verses may be classified as follows:—

1. Incarnations of Viṣṇu:—

- | | | | |
|-----------------|---------|--------------|---------|
| (i) Matsya | PV. 851 | (v) Balarāma | PV. 861 |
| (ii) Kūrma | PV. 852 | (vi) Buddha | PV. 863 |
| (iii) Nṛsimha | PV. 856 | (vii) Kṛṣṇa | PT. 13 |
| (iv) Paraśurāma | PV. 859 | | |

2. The King:—

Stuti	PV. 62, SS. 45
Prasthāna-varṇana	SS. 149, PT. 94
	SS. 151 and 152

1. (a) SHV. 1691:—

अमुष्मिन् लावण्यामृत-सरसि नूनं मृगदृशः
स्मरः सर्व-प्लुष्टः पृथु-जघन-भागे निपतितः ।
तदङ्गाङ्गाराणां प्रशम-पिशुना नाभि-कुहरा-
च्छिखा-धूमस्येयं परिणमति रोमावलि-मिषात् ॥

(b) SHV. 1698:—

उपाकृताया नव-यौवनेन यान्त्या गलत्-साक्षन-बाष्पपूरम् ।
बाल्य-श्रियः किं पदवी विरेजे रोमावली खञ्जन-लोचनायाः ॥

3. Description of features :—
 Simanta-tilaka SHV. 1582
 Karna-tāṭaṅka PV. 256
 Romāvalī (2) SHV. 1691 and 1698
4. Love :—
 Surata-varṇana (2) PV. 469 = SSS. 712
 SSS. 715
5. Season :—
 Rainy-season SSS. 369
6. Anyokti :—
 The bee PV. 686

In his verses on Kṛṣṇa he very much regrets for wasting time in vain; Kṛṣṇa was an inmate of his heart; still he could not recognise him.¹

The poet prays for the blessings of Nṛsiṃha whose nails, besmeared with Haranyakaśipu's blood, resembles a sprout tinged with the red glow of the evening.² Rāmacandra praises Balarāma for bringing down even the lunar disc from heaven, drinking the nectar in it and making an attempt to use

1. PT. 13, मया वारं वारं, etc.

2. PV. 856 :—

दितितनय-रुधिर-दिग्धा नरसिंह-नखाः सुखाय कल्पन्ताम् ।

उदिताः कलाङ्कुरा इव सन्ध्या-रागाख्याः शशाङ्कस्य ॥

the same as a drinking vessel later on.¹ The poet also pays homage to the Lord Buddha for his bold stand against killing any animal and for his advocacy of the doctrine of mercy. The Buddha was not opposed to the Vedas; on the other hand, he, possessed of true knowledge as he was, acted as a true follower of the Vedas when he stated that non-violence was the highest religion.² The other verses of the poet on the Incarnations of Viṣṇu also exhibit his great religious fervour. As his verses on Seven Incarnations of Viṣṇu have been traced, it may reasonably be assumed that he wrote on the remaining three³ as well. Presumably, he wrote a Daśāvatāra-stotra either as a separate hymn or as a part of a

-
1. निष्पात्याशु हिमांशु-मण्डलमघः पीत्वा तदन्तःसुधां
 कृत्वेनं चषकं हसन्निति हलापानाय कौतूहलात् ।
 भो देव द्विज-राजि मादृशि सुधा-स्पर्शोऽपि न श्रेयसे
 मां मुञ्चेति तदर्थितो हलधरः पायादपायाज्जगत् ॥

PV. 861

2. अघर्म-साधनं बुधा सुधा न जन्तु-हिंसनं
 सृजन्तु वेद-निन्दया भजन्तु केवलं दयाम् ।
 इति प्रबोधयन् विधिं विधाय वैदिकीं विधिं
 विशुद्ध-बोध-वन्धुरन्तरेधि बुद्धदेव नः ॥

PV. 863

3. Viz. Varāha, Rāma and Kalkin.

complete work such as his *Gopāla-līlā-kāvya*.¹ That he was religiously minded is seen from his complete works on *Gopāla*, *Rādhā*, etc.

In his verse on the eulogy of King *Vīrasimha*,² the poet has exhibited a striking ingenuity. He says that the King and his enemy are in all respects just the same except that only the first letter of each adjective is to be dropped with regard to his enemy. Thus, the king is *Vaikunṭhābhaḥ prakamām* and his enemy as *Kunṭhābhaḥ prakamām*;³ again, the king is *Kamala-yuta-śīrāḥ* while his enemy *Mala-yuta-śīrāḥ*⁴ and so on.⁵ And consequently, the contrast between *Vīrasimha* and his enemy is brought out simultaneously and exhibited graphically. *This is a marvellous verse.*

1. Owing to the exigencies of international situation, this work together with other rare, out-of-print and valuable works has been sent away from Calcutta; so, no verification is possible now.

2. वैकुण्ठाभः प्रकामं कमलयुत-शिराः कुञ्जराकृष्ट-दृष्टिः

कोदण्डोदार-नामा नमित-परिजनो विश्व-विख्यात-कीर्तिः ।

सुन्दर्यासक्त-चित्तः समरण-विजयः कंकणाहार-युक्तो

वीर श्रीवीरसिंह त्वमिव तव रिपुः किन्तु मुक्तादिवर्णः ॥ PV. 62

3. i. e. the king resembles *Kṛṣṇa* whereas his enemy is devoid of any glow.

4. i. e. the king's head is adorned with lotuses whereas that of his enemy is defiled.

5. The king is *Kuñjarākṛṣṭa-dṛṣṭiḥ* i.e. the attention of the king is always directed to the elephant for hunting

The verse on the prowess of the king¹ is slightly indelicate but the pun in it enhances the beauty of the verse. The poet in two other verses preserved in the *Sūkti-sundara*² praises the king starting for conquest. In one he fancies that the fire emerging out of the nether-regions after the breaking atwain of the earth would have destroyed the whole world, if the torrential tears of the wives of his enemies did not extinguish the same forthwith. In the other, the poet fancies that on account of the majestic marching of the king, the earth bends low; she tries to cover as it were the two breasts that are nothing but the Eastern and Western Ghats by means of the rolling skirts in the form of waves resounding like the beating of drums.

excursions, war-purposes, etc. whereas the enemy has defective eyesight on account of old age. The king is *kodaṇḍo-dāra-nāmā* i.e. is well-known as an archer whereas his enemy is notoriously vicious. *Virasimha* has innumerable attendants whereas those of his enemies are limited. The former is celebrated throughout the world while the latter is like a dog. The former is attached to the beautiful ladies whereas the latter is attached only to the cave i.e. is compelled to reside in caves. The king conquers his equals in fight whereas his enemy courts death. The king is well-clad and well-fed while his enemy lives on particles of food-stuff.

1. PT. 94.

2. Verses 151 and 152.

The verse of Rāmacandra Bhāṭṭa on the Śimanta-tilaka¹ is identical in sense with Padmāvati's verse Kastūri-tilakaṃ tasyāḥ, etc.²

In his verse on the rainy-season, he humorously says that whatever be the difficulties of all others in ascertaining whether it is day or night—so cloudy the sky becomes—even during the day-time, Kṛṣṇa has a means of escape from this trouble; he touches again and again his navel-lotus and ascertains for himself.³

Thus we find that amongst the verses of Rāmacandra, some are grand. The excellence of some from this rhetorical point of view also is quite manifest. The utprekṣās of Rāmacandra are indeed refreshing and befit a first-class poet.

SADĀŚIVA

The Padyāmrta-taraṅgīnī quotes a single verse of Sadāśiva which is also found in the PV. and SHV. The SSS. quotes four verses of Sadāśiva, only

1. तस्या मृग-मद-बिन्दुर्जनयति शोभां भ्रूवोरन्तः ।
कोदण्ड-मुष्टि-लग्नं फलमिव कामस्य बाणस्य ॥

SHV. 1582

2. V. 57 of Sanskrit Poetesses, Part A.
3. If the lotus be not closed, it must be day-time,
घनोद्गमे गाढतमेन्धकारे न कोऽपि निर्णेतुमहः शशाक ।
स्पृशन् मुहुः किन्तु कोरेण नाभी-सरोजमाभीर-कलाधिनाथः ॥

SSS. 369

one of which is not traced anywhere else. The PV. quotes eleven verses of Sadāśiva, eight of which are not found anywhere else.¹

Sadāśiva was rather a popular poet. As the anthologies quoting him cannot be dated earlier than the sixteenth century A.D., it is likely that he flourished about that time or a bit earlier. The Padya-veṇī is indeed a grand compilation and the inclusion of eleven verses of Sadāśiva in it means a great appreciation by Veṇīdatta, its compiler, of the merits of our poet.

Subject-classification of the verses of Sadāśiva.

1. Features:—

Kucau: PV. 211 = PT. 149 = SHV. 1661

2. Love:—

The lover speaks: PV. 277-278

Separation from the lover: PV. 294

3. Nature:—

The sun: PV. 50

The moon-rise: PV. 574 = SSS. 200

Dense forest: PV. 662

4. Seasons:—

a. The Spring: PV. 604 = SSS. 276

b. The Autumn: a lake: PV. 647

1. See Introduction, p. xxx.

5. Sports:—

a. In the forest: SSS. 90

b. On the swing: PV. 536 = SSS. 110

6. Description of a poet: PV. 790

Sadāśiva's ideas are at times quite novel. Thus, he says that whatever others may say about the breasts of a beautiful woman, they are neither the temples of an young elephant nor twin lotuses nor a couple of golden pitchers, but are really two drums (*Dundubhis*) placed with their heads downwards by Kāmadeva after his conquest of the three worlds.¹ A woman swinging on a hammock is aptly compared by him with a garland of golden *Campakas* whirling round the trunk of an elephant.²

His poetic fancy takes a lofty flight in his description of moon-beams which resemble very many things in different places.³

1. कुचावस्थाः काम-द्विप-कलभ, etc. = PT. 149.

2. स्त्रियेन्द्र-नीलमणि-दाम-समान-सूत्र-

हिन्दोलिका-वलय-लोल-शरीर-यष्टिः ।

एषाऽभिनन्दयति मां द्विरेन्द्र-शुण्डा-

पर्याकुला कनक-चम्पक-मालिकेव ॥ PV. 536 = SSS. 110

3. कर्पूरीयन्ति भूमौ सरसि सरभसं कैरवीयन्ति गङ्गा-

कल्लोलीयन्ति नाके दिशि दिशि परितः केतकीयन्ति किञ्च ।

हंसीयन्त्यन्तरीक्षे कमल-दल-दृशां मौक्तिकीयन्ति कण्ठे

शुक्तीयन्त्यम्बुराशौ विशद-विल-रुचो रश्मयः शीतरश्मेः ॥ PV. 574

ŚAMKARĀCĀRYA

The Padyāmṛta-taraṅgiṇī quotes only one verse of the great philosopher-poet Śamkara. It is culled from his Ānanda-laharī. As Śamkara is an outstandingly great personality, a very large number of works passes under his name. It is high time that a serious attempt should be made for investigating into the real nature of the attributions. At times it becomes really impossible to come to a definite conclusion about the authorship of many works attributed to him. Volume IV of our India Office Library Catalogue of Sanskrit and Prakrit Books will bring to light many striking facts regarding the works of Śamkara.

ŚAMKARA MIŚRA

As the verses of both Gaṇapati and Bhānudatta or Bhānukara, father and son, have been quoted in the Padyāmṛta-taraṅgiṇī, it is only likely that our poet Śamkara Miśra would be identical with the grand-father (according to the Pañjī of Mithilā, elder brother of the grand-father) of Bhānukara. The surname Miśra, in any case, shows that he flourished in Mithilā.

Śamkara Miśra addresses one King Darpanārāyaṇa in a verse on the March of the king for conquest for training his horses how to cross the river

caused by the tears of the wives of his enemies (PV. 112). Darpanārāyaṇa was the name of King Nṛsiṃha or Narasiṃha of Mithilā whose son Dhīra-siṃha *alias* Rūpanārāyaṇa or Hṛdayanārāyaṇa got a MS. of the Setu-darpaṇī of Śrīnivāsa, a commentary on the Setu-bandha, copied in 1438 A.D. As there is no doubt that Śaṃkara Miśra was a Maithila poet and flourished about this time, the king referred to in the verse is, probably, the same as king Nṛsiṃha of Mithilā, son of Harasiṃha, second in the list of successors of Viśvāsadevī, wife of Padmasiṃha.¹

If this Śaṃkara Miśra be really identical with the grandfather of Bhānudatta, the great philosopher Śaṃkara Miśra is to be recognized as a poet as well.² He was also a contemporary of Darpanārāyaṇa, and flourished in the fifteenth century A.D.

The Padya-venī quotes nine verses of Śaṃkara Miśra; two of these are found in the Sūkti-sundara as well. The PT. quotes only two verses of which one is found nowhere else.³

1. For an account of Narasiṃha, see my ed. of Gaṅgā-vākyāvalī, pp. 118-119 of Appendices.

2. In his work Vaiśeṣika-sūtro-paskāra, he quotes from the works of his uncle Jīvanātha Miśra, Vallabhācārya, Śrīdhara Ācārya as well as Vācaspati Miśra.

3. See p. xxx.

Subject-classification of the verses

1. King:—
 - (a) Marching of the king for conquest: PV. 112
 - (b) Fame: PV. 79 = SS. 81
 - (c) Prowess: PT. 73 = PV. 73 = SS. 116
 - (d) Fame and Prowess: PT. 75
2. Features:
 - (a) Face: PV. 266
 - (b) Eyes: PV. 235
 - (c) Teeth: PV. 225
3. Love:—
 - Jadātā (stupefaction):¹ PV. 454
4. Anyoktis:—
 - (a) Necklace: PV. 773
 - (b) Jasmine: PV. 700

Describing the fame of a king, certainly his patron Darpanārāyaṇa, our poet says that on account of the rise of the moon of fame, even the musk, hair, blue garments and jewels have become white ; darkness has been dispelled and the dare-devil spirit of gazelle-eyed women for going on tryst has totally disappeared.²

1. Venīdatta himself says:—“वियोग-व्यथा-विकार-मात्र-वेद्य-जीवनावस्था जडता” ।

2. कस्तूरी सितिमानमागतवती शौक्ल्यं गताः कुन्तला
नीलं चोलमभूत् सितं धवलिमा जातो मणीनां गणै ।

Again, he declares that those poets who compare the prowess of the king with the sun are no good because the sun plunges into the sea but the prowess not only crosses it but returns over the same also.¹

The descriptions of the features of a woman are also very beautiful. The face is nothing but a novel moon arisen on a golden creeper. This moon is not spit out of the mouth of gods, nor crushed by Rāhu with his teeth, nor spotted, nor is it overpowered by the sun nor does it disappear on the new moon nor is it vanquished by the face of any woman.² The poet compares the eyes and teeth of the girl with a series of things quite aptly and strikingly. Thus the poet first fancies if the eyes are really two wagtails come from far to the lunar disc ; or, if they are really two blue lotuses that have just blossomed or two *cahoras* grown restless on account of their contact with the lunar disc ; ultimately, he

ध्वान्तं शान्तमभूत् समं नरपते त्वत्कीर्तिं-चन्द्रोदये

त्रैलोक्येऽप्यभिसार-साहस-रसः शान्तः कुरङ्गीदृशाम् ॥

PV. 79

1. मार्तण्ड-भण्डल-समं भवतः प्रतापं

ये वर्णयन्ति कवयो न हि ते प्रवीणाः ।

अम्भोनिधौ विलयमेति परं पतङ्गः

पारं प्रयाति पुनरेति भवत्-प्रतापः ॥

PT. 73 = PV. 73 = SS. 116

2. अनुच्छिद्यो देवैः = PT. 135.

comes to the conclusion that they are really the eyes of a beautiful damsel trained in the art of the Safari fish.¹ Similarly, the poet cannot at first recognise the things he sees before him ; he wonders at first whether they are really a series of jewels tinged with vermillion or two rows of the seeds of a ripe and cracked pomegranate or a garland of kunda flowers strewn with great effort by the gardener Kāmadeva ; ultimately, however, he comes to the conclusion that they are really the two rows of the teeth of the beautiful woman in question maddening young hearts.²

A lady-love lying stupefied on account of separation from the lover does not regain consciousness in spite of being constantly fanned, anointed with sandal-paste and covered with lotus-leaves but what a wonder! no sooner had her friends uttered the name

-
1. उड्डीयाऽऽगतमिन्दु-भगडलमिदं किं खल्लरीट-द्वयं
 हित्वा कोरकतां विकस्वरतरे याते किमिन्दीबरे ।
 इन्दोर्बिम्बमवाप्य जात-रभसौ किं वा चकोराविमा-
 वां ज्ञातं शफरी-विलास-पटुनी नेत्रे कुरङ्गीदृशः ॥ PV. 235
 2. सिन्दूरारुण-मौक्तिकावलिरियं माणिक्य-लब्धान्तरा
 पाकोत्तीर्ण-विदीर्ण-दाडिम-भातं तद्वीज-पङ्क्ति-द्वयम् ।
 कौन्दी स्रक् स्मर-मालिकैर्न महतायासेन संगुम्फिता
 दन्त-श्रेणिरियं भवेन्मृगदृशां यूनं मनोमादिनी ॥ PV. 225

of her beloved than she exhibited a horripilated ear-tip.¹

The Anyoktis of Śaṅkara Miśra are quite appealing. The Jasmine, says the poet, must not repudiate the bee as it has shunned the company of many new creepers for its sake.² Again, a necklace is the best of all things having strings within (or possessing qualifications) ; though it dallies with a woman, its roundness (purity of character) and brilliance (brightness) are never jeopardised.³

ŚĀNMAŚIKA

Two verses under the name of this poet have been quoted in the Padyāvalī of Rūpagosvāmin.⁴ These verses are, however, found in the earlier

-
1. मुहुर्व्यजन-वीजितैर्बहल-चन्दनासेचितैः
 सरोज-दल-वेष्टनैरपि न चेष्टते सुन्दरी ।
 परन्तु तव नामनि प्रिय-सखीभिरावेदिते
 निवेदयति जीवितं श्रवण-सीमन्नि रोमोद्गमः ॥ PV. 454
 2. केलिं विहाय नव-चल्लि-मतल्लिकायां
 त्वत्-सौरभाहत-मनाः समुपागतस्त्वाम् ।
 हे मालति प्रणय-संवलितं वदामो
 नायं मधुव्रत-युवा समुपेक्षणीयः ॥ PV. 700
 3. अन्येऽपि सन्ति गुणिनः कति नो जगत्यां
 हार त्वमेव गुणिनामुपरि स्थितोऽसि ।
 ण्णदृशासुरसि नित्यमवस्थितोऽसि
 सद्गुणता च शुचिता च न खण्डिता ते ॥ PV. 773
 4. See Introduction, p. xxx.

anthologies as well under different names (see foot-notes). So the attribution of the PĀ. is questionable. But as the name Ṣaṇmāsika is found in the PĀ., Ṣaṇmāsika must be a contemporary or a predecessor of Rūpagosvāmin. The period of Rūpa's literary activities falls from 1495 to 1549 A. D. and presumably, Ṣaṇmāsika flourished before 1495 A. D.

Only four verses of Ṣaṇmāsika are traced and no more verses by him seems to be extant. Only one verse (Padyāvalī 194) is on Rādhā on tryst and the remaining three are on separation of the lady-love from the lover (PT. 168=SA. 763; PĀ. 336¹; PT. 167=PV. 484=SA. 762).

In the first verse Rādhā is advised, while going on tryst, to be cautious on her way; her teeth are very white and dispel gloom and therefore, she must not mutter even.² In another verse (Padyāvalī 336), Rādhā laments for her beloved piteously, praying for her own death but never forgetting to pray for the

1. The Padyāvalī keeps it under the heading अवधि-दिन-कृत्यम् ।

2. मन्दं निधेहि चरणौ परिधेहि नीलं

वासः पिधेहि वलयावलिमञ्जलेन ।

मा जल्प साहसिनि शरद-चन्द्र-कान्ति-

दन्तांशवस्तव तमांसि समापयन्ति ॥

Also cited in ŚP. 3620 (कस्यापि)=SKM. ii. 61.2 (नालस्य)=SMV. (हरिहरस्य), GOS., lxxii, 8. V.r. of निधेहि : निदेहि, विधेहि ; v.r. of परिधेहि—पिधेहि ; of नीलं वासो वासो नीलं ; of अञ्जलेन—अञ्जनेन ।

all-round good of her beloved one.¹ The lady pining for her beloved is an incarnation of Beauty as it were, she resembling a golden creeper on the threshold of the door.²

ŚĀRṄGADHARA

Of the two verses assigned to Śārṅgadhara in one anthology, viz. 209 and 249, the former is found anonymous in the printed ed. of the ŚP. (no. 838); presumably, Haribhāskara used some MS. of the ŚP. which read the name of the poet otherwise and ascribed the verse to the compiler of the work. The latter is found assigned to Śārṅgadhara in the ŚP. ed. by Peterson.

1. पञ्चत्वं तनुरेति भूत-निवहः स्वांशे विशन्तु स्फुटं
धातारं प्रणिपत्य हन्त शिरसा तत्रापि याचे वरम् ।
तद्वापीषु पयस्तदीय-मुकुरे ज्योतिस्तदीयाङ्गन-
व्योम्नि व्योम तदीय-वर्त्मनि घरा तत्ताल-वृन्तेऽनिलः ॥

PĀ, 336.

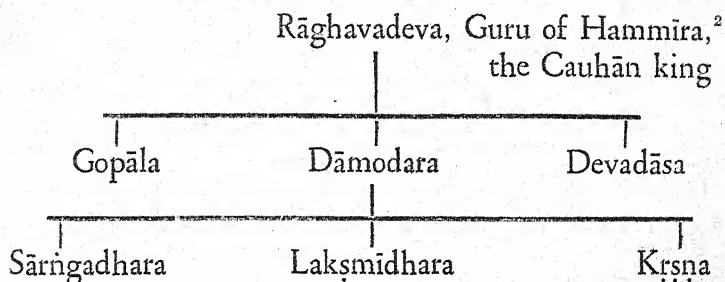
Also found in ŚP. 3428 (आकाशपोलेः)=SMV. xliii. 32 (आकाशपोलेः)=SV. (दाक्षिणात्यस्य कस्यापि)=Ujjvalanila-maṇi, p. 396 (यथा पद्मावल्याम्) ।

V.r. ŚP. a. तनुरेति भूत-निवहः स्वं स्वं विशत्वीप्सितं ; SMV. a. स्वांशं विशन्तु प्रभो ; SMV. b. त्वां याचे द्रुहिण प्रणम्य शिरसा भूयोऽपि मे सन्तिवति ; ŚP. याचे त्वां द्रुहिण प्रणम्य शिरसा भूयोऽपि भूयान्मम ; SVV. धातस्त्वां शिरसा प्रणम्य कुरु मामित्यद्य याचे पुनः ; ŚP. SVV. SMV. c. ग्यालय० ; SVV. d. निलम् ।

2. PT. 167 and 168.

Śārṅgadhara, son of Dāmodara, compiled his Paddhati about 1360 A.D. Śārṅgadhara was the grandson of Rāghavadeva, Rājaguru of the Cauhān king Hammīra.

Family-tree of Śārṅgadhara¹



Śārṅgadhara was a great devotee of Śiva. He was a good poet. He compiled his great work in which he included his own verses as well as those of other poets :—

आनन्दाय सतां भूयात् सुभाषितमिदं मम ।

पृथक्पद्धति-संमिश्र-परिच्छेद-मनोरमम् ॥ V. 11.

आद्यैर्मद्विहितैः पद्यैः कियद्भिरपरैरपि ।

युता पद्धतिरेषाऽस्तु सज्जनानन्द-दायिनी ॥ V. 12.

1 See Introduction vv. 2ff. :—

पुरा शाकम्भरी-देशे श्रीमान् हम्मीर-भूपतिः ।

चाहुवाखान्वये जातः ख्यातः शौर्यं इवार्जुनः ॥ etc.

Śākambharī is Modern Sambhar in Rājaputana.

2. ŚP. quotes a verse of Hammīra, No. 3974.

He cherished, and with justification, great hopes about his work :—

अस्याभ्यासाद् ग्रन्थवर्यस्य शिष्यः

सर्वज्ञः स्माद्विस्फुरेच्चारु-बुद्धिः ।

अर्थं कामं वेत्ति धर्मं च मोक्षं

निःसन्देहं शीलितुं पण्डितोऽपि ॥ 4619

शास्त्रादिभिं सकलं विलोड्य नितरां ग्रन्थः कृतोऽयं मया

लोकानन्दकरः समस्त-सुकला-सन्तान-जैवानृकः ।

अस्याऽऽस्त्राद्य सुभाषितामृत-रसानानन्द-पूर्णान्तराः

सन्तः सम्प्रति नाक-वास-निरतान् देवान् हसन्ति ध्रुवम् ॥ 620

(Last two verses of the Paddhati.)

Subject-classification of the verses of Śāringadhara :

1. Family of the poet (vv. 1-12)
2. Chapter-divisions of the work (vv. 13-56)
3. Gods :—
 - (a) Incarnations of Viṣṇu: Kalkin, v. 132
4. Poets in general: v. 155
5. „ „ : vv. 169-170
6. Particular poets: v. 172
7. Prakīrṇakākhyāna: v. 464
8. Samasyākhyāna: v. 507
9. Citra-ākhyāna: vv. 542-543
10. Jāti: v. 577
11. Pātaka-vivṛti: vv. 731-732
12. Anyoktis: Cloud v. 776
13. „ „ Swan v. 796
14. „ „ Bees v. 816

15. Anyoktis: Peacock v. 868
16. „ : Crow v. 880
17. „ : Lion v. 909
18. „ : Sandal-tree v. 991
19. „ : Pātala v. 1014
20. „ : Mango-tree v. 1022
21. „ : Mountain v. 1064
22. „ : Agastya v. 1076
23. „ : Conch v. 1115
24. „ : Lotus v. 1133
25. „ : Well v. 1148 = Padya-racanā, 101. 54
26. „ : Miscellaneous v. 1217
27. Morals: v. 1528
28. Eulogy of elephants: vv. 1561-1562
29. Eulogy of horses: vv. 1598-1610 or 1608-1610?
30. Eulogy of Durāvarta: vv. 1664-1665
31. Herbs for horses: v. 1711
32. Test of horses vv. 1112-13
33. The long chapter on Śakuna-jñāna ends with a note of Śārāgadhara as follows “एते नाना-शकुन-शास्त्रेभ्यः केचिन्ममापि” । Unfortunately, the contribution of Ś. to this section cannot be ascertained now.
34. Strī-puruṣa-saṃyoga-vivṛti: vv. 3122-3133 or 3131-3133
35. Features: Netre: v. 3299
36. Priyātithyādi: v. 3526
37. Solicitations of a friend: v. 3553

38. Darkness: v. 3601
39. Moon-rise: vv. 3627, 3632
40. Surata-keli-kathana: vv. 3688-3689
41. Niśitha-kṛīḍanakādi: v. 3710
42. Sun-rise: v. 3733
43. Saṃbhogāviṣkaraṇa: v. 3745
44. Kula-vadhū-vṛtta: v. 3755
45. The Summer: vv. 3830-3831, 3839
46. Sentiment of laughter: v. 4032
47. Bhayānaka-rasa nirdeśa: v. 4065
48. Kāla-carita: vv. 4166-4167
49. Rāja-yoga: vv. 4364?-4371
50. Manaḥ-sthirīkaraṇa-prabhāva: vv. 4497?-4504
51. Grantha-praśamsā: vv. 4617-4620

The above long list of subjects dealt with by Śārṅgadhara at once reveals that Śārṅgadhara was conversant with various subjects, literary, medical, zoological, philosophical, etc. The mention of the Sūkti-sahasra,¹ in the Śārṅgadhara-paddhati shows that Śārṅgadhara was himself inspired by these works in his undertaking. The KVS. (1000 A.D.), SVV. in its unadulterated form (before 1160 A.D.), SMV. (13th century) as well as SUK. were composed before Śārṅgadhara's Paddhati. The model

1. Many verses from other works have been quoted in the SMV. as well.

that Śārṅgadhara follows in his work is the same as in the other anthologies mentioned above; but it is not known how far Śārṅgadhara is indebted to these works, if at all. He himself acknowledges his indebtedness to the Sūkti-sahasra, Sabhya-kaṇṭhā-bharaṇa, etc. which certainly exerted much more influence on him than the KVS., SMV. and the *original* SSV.

Śārṅgadhara was also the author of the Hammīr Rasau¹ and the Hammīr-kāvya which describe the events of Hammīr of Ranthambhor,² Bhūpati, Mullā Dāūd and Amīr Khasrau.

The following poets flourished before or about the fourteenth century A.D. as their names have been recorded in the Śārṅgadhara-paddhati³:—

Abhinanda:—3763, 3917.

Abhinavagupta:—1152.

Abhirāmapaśupati:—533.

Acala:—784, 3564, 3803.

Acyuta:—1108, 1185.

Adbhutapūṇya:—3528, 3680.

1 JASB., 1879, pp. 186-252.

2 For further details about Hammīra, see Hammīra-mahākāvya by Nayacandra.

3 Peterson promised a 2nd part of his edition of the ŚP. in which he intended to give an account of the poets, etc. but this never saw the light of the day.

Akālajalada :—777.

Ākāśapoli :—3428, 3515.

Amaruka :—3386, 3388, 3395, 3416, 3424, 3465-67,
3486, 3535, 3544-46, 3551, 3558, 3575,
3668, 3673, 3681—82, 3702, 3706—7,
3715, 1740—41, 3747, 3847.

Amṛtavardhana :—2935.

Ānandadeva :—506.

Ānandavardhana :—898, 906, 920.

Anantadeva :—150.

Arasī Thakkura :—76.

Argaṭa :—3613.

Avantivarman :—3604, 3835.

Badhira Kavi :—1096—97.

Ballālasena :—763.

Bāṇa :—498.

Bāṇabhaṭṭa :—60, 68, 112, 152, 157, 160, 230, 380,
3300, 3397, 3695, 3851, 3854—57, 3859,
3934, 3946, 3965.

Bhadanta Varman :—3540.

Bhallāṭa :—745—46, 792, 846, 881, 899, 950, 1043,
1215, 3404, 3480.

Bhānu Paṇḍita :—790, 3685.

Bhārati Kavi :—95.

Bhāravi :—3645, 3649, 3806, 3841—43.

Bharcu :—252.

Bhartr̥hari :—166, 203—4, 208—9, 225, 227, 236,

254—55, 263—64, 302, 308, 332—33,
 377, 415—16, 419, 435—38, 465, 679,
 797, 873, 907, 1093, 1529—30, 3082,
 3693, 3885, 3908, 3954, 4093—96, 4098,
 4102—5, 4112—14, 4146—47, 4149—
 56, 4164—65, 4176—78.

Bhartṛmenṭha :—3953.

Bhartṛsvāmin :—3904.

Bhāsa :—3292, 3330, 3640.

Bhaṭṭa Bijaka :—3783.

Bhaṭṭa Govindarāja :—1031.

Bhaṭṭanāyaka :—1020.

Bhaṭṭa Rudra :—3788.

Bhaṭṭa Someśvara :—3667.

Bhaṭṭasvāmin :—591.

Bhaṭṭayaśas :—4072.

Bhaṭṭendurāja :—1212, 3580.

Bhaṭṭopamanyu :—3587.

Bhavabhūti :—91, 99, 146, 215, 749, 791, 3453, 3850,
 4075.

Bheribhāṅkāra :—58, 66, 97, 844, 908.

Bhikṣātana :—3776—78.

Bhīma :—3537, 3828, 3680.

Bhīmasiṃhapāṇḍita :—1211, 3367.

Bhohara :—3925.

Bhoja and a Brāhmaṇa :—561.

Bhoja and a Paṇḍita :—562.

Bhoja and Śilābhattachārikā:—564.

Bhojadeva:—809, 842, 993, 1004, 1028, 1147, 1164,
3827, 3833, 3884, 3933.

Bhojanarendra:—3589.

Bhojarāja (to Muñja):—4002.

Bhojarāja and Cora Kavi:—4106.

Bhojarāja-Kavi-varga:—3717-18.

Bijaka:—972, 3919.

Bijākara:—3509.

Bijulinakula:—1710.

Bilhana:—144, 161, 167, 193, 194, 775, 915, 924,
1559, 3278, 3297, 3304, 3306—7, 3334,
3352, 3357, 3359—3361, 3362, 3411,
3427, 3430, 3438, 3468—70, 3475, 3493,
3726, 3756, 3762, 3792, 3799—3800,
3807, 3878—79, 3991, 4018.

Bilvamaṅgala:—72, 73, 115, 130.

Cāṇakya:—140, 334, 354, 413, 418, 452.

Candra:—863, 965.

Candradeva:—177, 849, 871.

Candraka:—3565, 3596.

Candrakavi:—769.

Chamachamikāratna:—3455.

Chittama:—98.

Cora Kavi:—See Bhojarāja and Cora Kavi.

Dagdhamaraṇa:—3449.

Dāmodaradeva:—1216, 4100, 4109, 4116.

Dāmodaragupta:—3967.

Dandin:—127, 275, 449, 518, 540, 546, 548, 558,
569—70, 3080, 3366, 3393—94, 3642,
3655, 3997, 4023, 4068.

Devabodha:—3521.

Devadāsadeva:—3852, 4101, 4110.

Devagaṇa (deva):—256, 453, 463, 4123—26, 4145,
4158—59, 4169.

Deveśvara:—63, 94, 181, 210—12, 217, 244, 545,
1251—53, 4004.

Dhairyamitra:—3450.

Dhanadadeva:—88, 158, 163, 182, 697, 819, 841,
874, 1140, 1240, 1277, 3323, 3815.

Dhanapāla:—185.

Dhanika:—3417, 3973.

Dhārākadamba:—3829.

Dharmadāsa:—520—21, 523—24, 556.

Dharmakīrti:—947.

Dharmavardhana:—949, 1002.

Dhoyī Kavi:—1161.

Dinakaradeva:—3956.

Dīpaka:—74, 3751, 4039.

Divirakīśoraka:—574.

Dorlatikabhīma:—3419.

Durgasena:—3889.

Galajjalavāsudeva:—3389.

Gambhīranarendra:—3974.

Gaṇadeva :—818.

Gaṇḍagopāla :—3906.

Gandhadīpikā :—3259.

Gāṅgadeva :—982.

Gauḍābhinanda :—1090, 3485.

Gobhaṭṭa :—239, 382.

Gopāditya :—3662.

Gopāladeva :—4099.

Govardhana (Ācārya) :—466, 3400.

Govindarājadeva :—87, 571, 925, 3261, 3457.

Govindasvāmin & Vikāṭanīambā :—3610.

Guṇākara :—1570—76, 3913—14.

Hanumat :—83, 90, 123—25, 128, 133, 1248, 3418,
4066.

Harigaṇa :—131, 353, 990, 3573, 4129, 4173—74.

Harihara (deva) :—77, 183, 559, 3494, 3705, 3760.

Hetuka :—1019.

Indra Kavi :—84, 948, 1082, 1130, 4078.

Indra Siṃha :—3968.

Indurāja :—1052.

Jaghanasthalīghaṭaka :—3354.

Jayadatta :—1674—1708.

Jayadeva :—69, 80, 164, 3380, 3431, 3460—61, 3481
—82, 3497—3500, 3502, 3520, 3547—
50, 3609, 3617, 3658, 3680, 3686—87,
3697, 3704, 3820.

Jayagupta :—3909.

Jayamādhava:—151, 3653, 3801, 3848—49.

Jayavardhana: 896.

Jīvanāga:—3890.

Jīvanāyaka:—951.

Jñānavarman (Bhadanta):—971.

Kalaśa:—3845.

Kālidāsa:—414, 544, 760, 3268, 3271, 3289, 3296,
3317-18, 3329, 3376—78, 3410, 3503,
3566, 3644, 3676, 3744, 3795, 3927,
3977-78, 3998, 4069, 4082.

Kamalāyudha:—3922.

Kapila Rudra:—3787.

Kapolakavi:—3315.

Karṇotpala:—3674.

Karpūra Kavi:—1027.

Kaviratna:—1119.

Kaviśvara:—3975.

Khaḍgakośa:—4643.

Kṛiḍācandra:—96.

Kṛṣṇa:—1135.

Kṛṣṇabhṭta:—175.

Kṛṣṇamiśra:—106, 455, 878, 3081, 4067.

Kṛṣṇapilla:—3809, 3882.

Kṣemendra:—195, 206—47, 286, 335, 378—79, 428, 32,
590, 1504—27, 3076, 3078, 3474, 3623,
3647, 3765, 3832, 3853, 3987, 4029—30,
4035—37, 4041, 4046—53, 4137.

Kumāradāsa :—3344, 3356, 3554, 3897.

Kumuda :—119.

Lakṣmaṇasena :—923.

Lakṣmī :—817.

Lakṣmīdhara :—578, 869, 1134, 3348, 3921.

Loharatnākara :—4644—49, 4652—60.

Lohārṇava :—4622—33.

Loṇitaka :—3442.

Madālasā :—671.

Madana :—594, 756.

Mādhava Māgadhā :—1033.

Māgha :—216, 223, 265—67, 287, 347—48, 407,
450, 461—62, 547, 3440, 3525, 3570,
3585, 3652, 3725, 3729, 3737, 3742,
3796, 3805, 3805, 3844, 3993, 4020—22.

Mahādeva :—740, 980, 1013, 1194—95.

Mahāmanuṣya :—3902, 3938.

Mahīpati Maṇḍalika :—912.

Mālava Rudra :—1091.

Manu :—3083—84.

Mārkaṇḍeya Muni :—4089.

Mātaṅgadvākara :—1227.

Mayūra :—138, 585, 597, 3947.

Megha :—512.

Meṇṭha :—3594. See Vikramāditya and Meṇṭha.

Morikā :—3403, 3496.

Muktāpīḍa :—945.

Murāri :—510, 3279, 3325, 3661, 3992, 3994, 4070,
4083—84.

Mūrta :—3690.

Nāgammā :—86.

Nāgapaiya :—981.

Nagnajit :—3650.

Nammaiya :—1006, 1051.

Narasimha :—1154.

Nārāyaṇabhaṭṭa :—173, 3972, 3981, 4073—74, 4081,
4085—86, 4088.

Nātha Kumāra :—3880.

Netratribhāgabrahmayasvin :—3464.

Nidrādaridra :—3454.

Niśānārāyaṇa :—135, 4009.

Padmāśrī :—3134—41, 3144—51, 3262—63.

Pālakāpya :—1569, 1577, 1597.

Pāṇḍava Nakula :—1556, 1629—53, 1666, 73, 4621.

Paṇḍita :—See Rākṣasa and Paṇḍita.

Pāṇini :—3634, 3869.

Parimala :—747.

Phalguhastinī :—3630.

Prabhākaradeva :—3368.

Prahlādana :—748, 765, 1058, 1071.

Prakāśavarṣa :—383, 783.

Prthvidhara :—3405.

Puṇya :—3288.

Puṣpākara :—589, 820, 910, 992.

Puṣṭika:—3436.

Rāghavacaitanya:—70, 71, 168, 877, 1557—58.

Rāghavadeva:—4108.

Raghu, Kavīdarpaṇa:—3734.

Rahlaṇa:—913, 988.

Rāhulaka:—3875.

Rājakanyā and Guru:—566.

Rājakanyā and Bilhaṇa:—567-568.

Rājaśekhara:—85, 174, 188—90, 251, 3423, 3659,
3750, 3757, 3837, 3926, 3928.

Rākṣasa and Paṇḍita:—3810-11.

Rāmīla and Somīla:—3822.

Rāṇaka:—1059.

Ratnākara:—1269, 3345, 3584, 3648.

Ravidatta:—580.

Ravigupta:—237, 351, 384.

Rudatīpaṇḍita:—3420.

Rudra:—3409, 3567—68, 3578—79, 3670, 3675,
3754, 3773.

Rudrata:—575, 3473.

Śakavarman:—587.

Śakavṛddha:—3327, 3331, 3335, 3358, 3402, 3863.

Śaktikumāra:—1047.

Śālihotra:—1611—28.

Śaṃkara Kavi:—1258-59.

Śaṃkhaḍhara:—155, 3632.

Śaṃkuka, son of Mayūra:—3753, 3894.

Samkula :—3538.

Śāṇḍilya :—3961.

Sarasvatikūtumba :—1005, 1218.

Sarasvatikūtumbāduhitṛ :—511.

Śārṅgadhara :—132, 169, 170, 172, 464, 507, 522, 532,
542-43, 577, 731—32, 776, 796, 816,
868, 880, 909, 991, 1014, 1022, 1064,
1076, 1115, 1133, 1148, 1271, 1528,
1560-61, 1598—1610, 1664-65, 1711—
13, 3122-33, 3258, 3299, 3526, 3553,
3601, 3627, 3688-89, 3710, 3733, 3745,
3755, 3830-31, 3839, 4032, 4065, 4166-
67, 4347-71, 4497-4504, 4650-51.

Śārṅgadhara also wrote some verses on
Śakuna-Śāstra; they are now embedded in
the verses on the subject, 2319-2816.

Sārvabhauma :—62, 64, 1260, 2319-2816.

Sarvadāsa :—3862.

Śarvavarman :—1110.

Sarvajñavāsudeva :—3605.

Śaśivardhana :—3694.

Satkavi Miśra :—3489.

Śilābhaṭṭārikā :—3447, 3507, 3572, 3768.

Siṃhadatta :—583.

Siṅgāpida :—3291.

Śivadāsadeva :—3701, 4128.

Śivasvāmin :—3396, 3511.

Somakavi :—3527.

Somila. *See* Rāmila and S.

Śrīdhara :—3091-3121 (31 verses).

Śrīharṣa :—3301, 3401, 3621, 3656, 3660, 3672, 3790,
3797-98, 4012-13.

Śrīkaṇṭha Paṇḍita :—550.

Śrīkaṇṭha Śambhu :—3254.

Śrīpāla Kavirāja :—3789.

Śrī Suka :—1083.

Śrutadhara :—1144, 3910.

Subandhu :—59, 78, 145, 349-50, 4001.

Sudarśana Kavi :—1264.

Śūravarman :—101.

Śvetāmbara Śricandra :—3939.

Trilocana :—187, 764.

Trivikrama :—136, 3448, 3459.

Trivikramabhaṭṭa :—142, 159, 162, 191, 3309, 3530,
3640, 3865.

Uḍḍiyakavi :—3663.

Umāpatidhara :—755, 3490.

Utkaṭa :—576.

Utpalarāja :—1017.

Utpreksāvallabha :—3523—24.

Vādīśvarakāñcana :—3976.

Vaidya Bhānupaṇḍita :—973, 1032, 1271, 3328.

Vaidyanātha :—3305.

Vākpatirāja :—126.

Vallabhadeva:—381, 936, 989, 1000, 1056, 1060,
1128, 3441.

Vālmiki:—412, 1247, 3355, 3429, 3456, 3625, 3916,
3988, 3996, 4011, 4024.

Vāmana:—3562.

Vāmanasvāmin:—3957.

Varāhamihira:—3969-71.

Vararuci:—572, 3286, 3506.

Vastupāla:—766.

Vāsudeva:—3513.

Vasumdhara:—120.

Vatsarājadeva:—4107.

Vidyāpati:—1065, 1202, 3556, 3901.

Vidyāranya:—92.

Vijjakā:—180, 451, 509, 582, 1003, 1131, 3322,
3746, 3769, 3794, 3867, 3900.

Vikaṭānitambā:—823, 3671.

„ See also Govindasvāmin & V.

Vikramāditya:—277.

„ and Menṭha:—3603.

„ and a Bhāṇḍāgārika:—565.

Viṣṇuśarman:—309, 330—31, 336—39.

Viṣṇuśarman:—309, 330—31, 336—39.

Vṛddha:—889, 4056.

Vyāsa:—276, 307, 315—16, 345—46, 386, 393, 417,
467—68, 669—70, 960, 3372, 3624.

3903, 3907, 3963, 3979—80, 3982—86,
4003, 40006—8, 4019, 4135—36.

Yaśovarman :—4071.

WORKS

Āgamaśāstra :—2974—77.

Āśinagara-prākāra-praśasti : 89.

Bālabhārata :—531.

Dharmaśāstra :—699—704.

Dharma, Purāṇa and Jyauṭiṣa Śāstras :—598—664.

Gārūḍa-śāstra :—2859—2965.

Jayatuṅgodaya :—3275—76.

Kalāpa :—2563—66.

Koka :—3142—43, 3233—35.

Lakṣmanakhaṇḍa-praśasti :—93.

Mahānāṭaka :—108, 3989—90, 3995, 4010, 4080.

Mārkaṇḍeya :—708, 715—30, 4194—95, 4228—32,
4505—90.

Nīti-śāstra, Mahābhārata, Cāṇakya and Pañcā-
Khyāna :—1420—1503.

Nṛgaṇṛpatipāṣāṇa-yajña-yūpa-praśasti :—1255—56.

Padma-purāṇa :—736.

Purāṇas and Yoga-śāstra :—4420-4496.

Rāgārṇava, Chandaśāstra, & Āyurveda :—1941—2081.

Rāja-nīti, Smṛti, Mahābhārata and Rāmāyaṇa :—1281
—1419.

Yogarasāyaṇa :—4258-70.

Śakuna-śāstras and Śāringadhara:—2319—2816.

Samhitās:—2966—2973, 2978—3026.

Śivadhanurveda (and Vyāsa):—1714—1941.

Somanātha-praśasti:—109.

Sūkti-sahasra:—584, 3383, 3804, 3868.

Vāśiṣṭha:—4117—22, 4142—43, 4157, 4196—4227,
4233—57, 436—46.

Vāśiṣṭha-Rāmāyaṇa:—4111.

Viṣṇu-purāṇa:—709—14, 735.

Vṛkṣa and Āyurveda Śāstras:—2081-2318.

Yogarasāyaṇa:—4181—92, 4271—4335.

Yogaratnāvali:—3152—3218, 3236—49, 3255—56.

Yogaśāstras:—4372-4419.

ŚRĪHARṢA

The verse of Śrīharṣa quoted in the PT. (No. 46) cannot be traced in the Naiṣadhīya-kāvya nor does it appear in the Ratnāvali, Nāgānanda or Priyadarśikā. But the subject-matter as well as the style of the verse indicate that it was composed by Śrīharṣa, author of the Naiṣadhīya-carita. First of all, the dramatist Śrīharṣa or Harṣadeva was himself an emperor and would not care to flatter any ruler in the same way as the verse does. Secondly, the style of the dramatist is lucid and simple and the author of the Ratnāvali, Nāgānanda and Priyadarśikā would

hardly compose a verse like the one quoted in the PT. On the other hand, the verse in question is composed in a style that is quite in agreement with that of Śrīharṣa, author of the Khaṇḍana-khaṇḍa-khādyā, son of Hira and Māmalladevī and court-poet of Jayacandra of Kanauj, who composed his Naiṣadha-carita about 1150 A.D.

TRIVIKRAMA

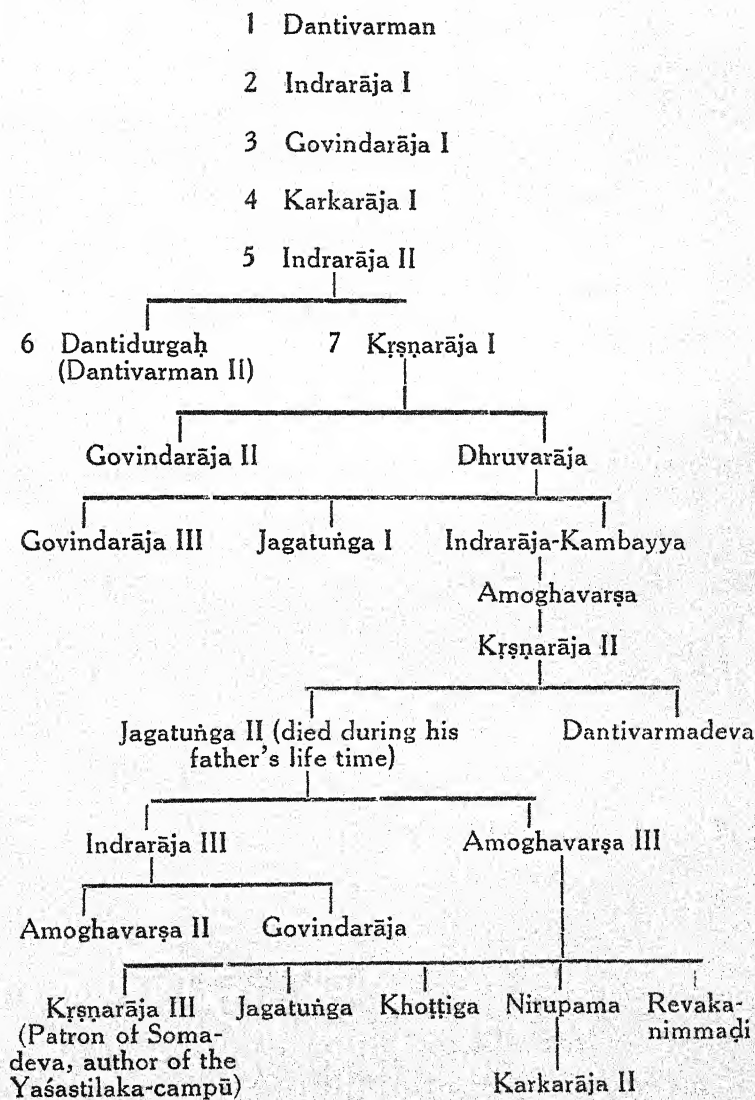
The author of the PT. quotes a single verse of Trivikrama Bhaṭṭa.¹ It is taken from the author's Nala-campū (I. 47). This verse does not appear to have been quoted in any other anthology.

The family-tree of the patron of Trivikrama may be constructed as follows on the basis of the evidences collected from various sources : ²—

1. V. 81.

2. Such as the works of Trivikrama himself, Bhāskarā-cārya the astrologer and several inscriptions.

The Rāṭhōḍa kings (Rāṣṭrakūṭas) of Mānyakhēṭa



The family of Trivikrama was celebrated for its learning for generations together. Trivikrama's son Bhāskarabhṭṭa got the title Vidyāpati from Bhojarāja. It is not known if it is this Vidyāpati or the court-poet of Karṇa whose verse has been quoted in the PT. In this great family also flourished one of the greatest Jyautiṣins of India, Bhāskara Ācārya, whose Siddhānta-Śiromaṇi with the Vāsanā was composed in 1151 A.D. and Karṇa-kutūhala in 1184 A.D.¹

THE GENEALOGY OF TRIVIKRAMA,

as constructed from

the works Trivikrama himself, his son Bhāskara Bhṭṭa, Bhāskara Ācārya, the Kurunḍaka² and Patan inscriptions³ dated 915 A.D. (972 V. S.) and 1072 A.D. (V.S. 1128) respectively:—

1. For a list of his works, see India Office Catalogue of Sanskrit and Prakrit Books, Vol. II, Part I, p. 425.

2. Journal of the Bombay Branch of the Royal Asiatic Society, 18. 253, 257 and 261.

3. Epigraphia Indica, 1. 341.


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graph TD
    A[Śrīdhara, of Śāṇḍilya Gotra] --> B[Nemāditya, also called Devāditya]
    B --> C[Trivikrama1]
    C --> D[Bhāskara Bhaṭṭa, also called Vidyāpati]
    D --> E[Govinda]
    E --> F[Prabhākara]
    F --> G[Manoratha]
    G --> H[Maheśvara]
    H --> I[Bhāskara Ācārya]
    H --> J[Śrīpati]
    I --> K[Lakṣmīdhara]
    J --> L[Gaṇapati]
    K --> M[Caṅgadeva]
    L --> N[Anantadeva]
    L --> O[Maheśvara]

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Trivikrama Bhaṭṭa was the court-poet of the Rāṭhoda king Indraāja III of Mānyakheta in Haidarabad. It is known from Navasāri copperplate ins-

1. Trivikrama says in his Nala-campū, l. 19-20:—

तेषां वंशे विशद-यशसां श्रीधरस्यात्मजोऽभूद्-
 देवादित्यः स्वमति-विकसद्देव-विद्या-विवेकः ।
 उत्कङ्खोलं दिशि दिशि जनाः कीर्ति-पीयूष-सिन्धुं
 यस्याद्यापि श्रवण-पुटकैः कृषीतान्नाः पिबन्ति ॥१६॥
 तैस्तैरात्म-गुणैर्येन त्रिलोक्यास्तिलकायितम् ।
 तस्मादस्मि सुतो जातो जाड्यपात्रं श्रिविक्रमः ॥२०॥

His modesty is revealed in the following verse :—

सोऽहं हंसायितुं मोहाद् वकः पङ्कुर्यथेच्छति ।
मन्दधीस्तद्वदिच्छामि कविवृन्दारकायितुम् ॥२१॥

cription that the coronation ceremony of this King was celebrated in V.S. 972 or 915 A.D. in a village called Kuruṇḍaka situated at the confluence of the Kṛṣṇā and the Gaṅgā. Trivikrama Bhaṭṭa was the composer of this inscription. He was also the author of two Campūs, viz., the Nala-campū and the Madālasā-campū. The former is the earliest extant Campū-kāvya. Verses from it are quoted in Nami Sādhu's Commentary on Rudraṭa's Kāvyaḷaṃkāra, Sarasvatī-kaṇṭhābharāṇa, SUK. SSV. and PĀV. etc.

This poet was an adept in the employment of the figure of speech *Śleṣa*. The poet himself recognises that *Śleṣa* makes the composition rather stiff:—

वाचः काठिन्यमायान्ति भङ्ग-श्लेष-विशेषतः ।

नोद्वेगस्तत्र कर्तव्यो यस्मान्नैको रसः कवेः ॥१६॥

* * * *

भङ्ग-श्लेष-कथा-बन्धं दुस्तरं कुर्वता मया ।

दुर्गस्तरितुमारब्धो बाहुभ्यामम्भसां पतिः ॥२२॥

Only a poet knows the difficulties of another poet:—

उत्फुल्ल-गल्लैरात्तापाः क्रियन्ते दुर्मुखैः सुखम् ।

जानाति हि पुनः सम्यक्विरेव कवेः श्रमम् ॥२३॥

Just as Bhāravi became known as Chatra-Bhāravi and Māgha as Ghaṇṭāmāgha, for particular

verses,¹ Trivikrama became known a Yāmuna-Trivikrama for the following verse occurring in the Nalacampū, 6.1 :—

उदयगिरि-गतायां प्राक्प्रभा-पाण्डुताया-
मनुसरति निशीथे शृङ्गमस्ताचलस्य ।
जयति किमपि तेजः साम्प्रतं व्योम-मध्ये
सलिलमिव विभिन्नं जाह्नवं यामुनं च ॥

Commenting upon this, Caṇḍapāla says :—

प्राच्याद्विष्णुपदी-हेतोरपूर्वोऽयं त्रिविक्रमः ।
निर्ममे विमलं व्योम्नि यत्पदं यमुनामपि ॥

VAMŚIDHARA MIŚRA

Jayarāma, author of the Sopāna and son of Hari-
bhāskara, says in his commentary on v. 201 of the
PT. that this Vamśīdhara was a great favourite of
the queen of Shah Jahan. As he challenges even
Jagannātha Paṇḍitarāja in his verse quoted here, he
was certainly a poet of repute in his own time.²

1. Bhāravi : Kirat, 5. 39—

उत्फुल्ल-स्थल-नलिनी-वनादमुष्मा-
दुद्धूत-सरसिज-सम्भवः परागः ।
वात्याभिर्वियति विवर्तितः समन्ता-
दाघते कनकमयातपत्र-लक्ष्मीम् ॥

Māgha : Śisupāla-vadha, IV. 20 :—

उदयति विततोर्ध्व-रश्मि-रज्जा-
वह्निमखौ हिमघास्त्रि याति चास्तम् ।
वहति गिरिरथं विलम्बि-घराटा-
द्वय-परिवास्ति-वारणेन्द्र-लीलाम् ॥

2. See footnote to verse 201. See also my Muslim Patronage to Sanskrit Learning, p. 77.

One of his verses has been quoted in the Padya-venī as well.¹ Unfortunately, the verses of this poet is not traced anywhere else.

VENĪDATTA

Veṇīdatta was the son of Jagajjivana and grandson of Nilakaṇṭha. Some record of his father's literary activities is traced in the author's Padya-Veṇī² as well as in the Sūkti-sundara.³ Jagajjivana also wrote a commentary on Yasavant's Vṛtta-dyu-maṇi.⁴ Veṇīdatta's Pañca-tattva-prakāśikā was written in 1644 A.D.⁵ and therefore, he must have flourished in the early part of the 17th century A.D.

None of the works of Veṇīdatta has as yet been published. They are:—

1. Padya-venī⁶
2. Vāsudeva-carita⁷
3. Pañca-tattva-prakāśikā.⁸

1. सायं दाम-प्रथन-समये लग्नया कर्ण-मूले
सख्या मन्द-स्मित-मधुरया सादरं सूच्यमानः ।
कोऽयं धन्यः कमल-नयने यत्-कथायां पुरस्ता-
दङ्गल्यग्रं निजमपि मुहुः सूचि-विद्धं न वेत्सि ॥ V. 370

2 Bhandarkar's Reports, No. 375 of 1884-1887.

3. See my edition of the Sūkti-sundara.

4. Bhau Daji's Collections, JBBRAS., III.

5. Mitra's Notices, MS. No. 1436.

6. Bhandarkar's Reports, 1884-1887, Ms. No. 375.

7. Eggeling's Catalogue, India Office Ms. No. 3877.

8. See f.n. 5 above.

A detailed account of literary activities of this poet will be given in my edition of the *Padya-venī* by the same.

VIDYĀPATI

The same verse of Vidyāpati as quoted in the PT. (No. 256) is found also in ŚP. and SMV.¹ Evidently, therefore, this Vidyāpati cannot be the famous poet of the court of Śivasimha of Mithilā.² Vidyāpati praises a king Karna in two verses quoted in the SUK.³ and also in a verse in the SSV.⁴ This Karna is, most probably, the same as the patron of poet Gaṅgādhara who was defeated by Bilhana. It is this king Karna who defeated the Chandela ruler Kirtivarman Deva (1049-1100 A.D.) as is stated in the *Prabodha-candrodaya* of Kṛṣṇa Miśra. Karna ruled from 1040-1070 A.D.⁵ It is probable that Gaṅgādhara is identical with Vidyāpati; the latter name appears to be a title, not a personal name. As we saw before, Trivikrama's son Bhāskara Bhaṭṭa

1. See References and Notes, p. 101.

2. For a detailed account of the life and literary activities of the poet, see my edition of the *Gaṅgā-vākyāvalī*, Appendices, pp. 121-126.

3. 3. 13. 4; 3. 54. 2

4. वल्मीक-प्रभवेण रामनृपतिव्यासेन घर्मात्मजो

व्याख्यातः किल कालिदास-कविना श्रीविक्रमाङ्को नृपः ।

भोजश्रित्तप-विलूहण-प्रभृतिभिः कर्णोऽपि विद्यापतेः

ख्यातिं याति नरेश्वराः कविवरैः स्फुरन् भेरी-स्वैः ॥ SSV. 186.

5. Iswariprasad's *Mediaeval India*, p. 14.

also got the title Vidyāpati from King Bhoja. But as the former Vidyāpati is popular with the authors of the Koṣa-kāvyas, he has probably been quoted by the author of the PT. as well.

VIŚVAMBHARA BHATṬA TAILAṄGA

The name at once shows that this poet was a Telugu Brahmin. One of his verses has been quoted in the Subhāṣita-sāra-samuccaya (No. 46) as well as the Padya-venī (No. 511).¹ His name does not appear in any of the early anthologies nor is he known to have been quoted anywhere else except once in the Rasa-kalpa-druma of Caturbhuja². Probably, he flourished in the sixteenth century A.D.

VIŚVANĀTHA VĀHINIPATI

Two verses of Vāhinipati are preserved in Caturbhuja's Rasa-kalpa-druma³ which was composed in 1689 A.D. at the instance of Shayasta Khan, mater-

1. अथ प्रभात-वेला-सन्ध्या ॥

एकीकृत्य किमौषधीपति-रसैराकाश-भाराडोदरे

फुल्लतपङ्कजिनी-जनाम्बुज-मुख-धमातैः-समन्तान्मुहुः ।

काष्ठोत्थाखण-दीप्ति-वह्नि-पटलैराताप्य सम्यग् भृशं

ता-ग-पारद-मारणं वितनुते वैद्योऽनवद्यो रविः ॥

2. MS. 1067 of the MSS. Library of His Highness the Maharaja of Ulwar. The verse begins as आयातः शरदाहो ।

3. MS. No. 1067 of the MSS. Library of His Highness the Maharaja Ulwar. The verses are :—अस्मद्विपूषामनिला,
etc. ; अस्वाध्यायः पिकानां, etc.

nal uncle of Aurangzeb.¹ So Vāhinīpati must have flourished either in the seventeenth century or still earlier. One Vāhinīpati is known to have praised Śaṭhakopa, a famous pontifical head of the Ahobila Mutt of Southern India. Śaṭhakopa flourished in the sixteenth century A.D. It is likely that our Vāhinīpati of the PT. the first part of whose name is given as Viśvanātha is identical with the above. The name Vāhinīpati is found in the SSV. as well² but this Vāhinīpati cannot be identical with Viśvanātha Vāhinīpati provided the latter be a contemporary of Śaṭhakopa.

1. Descriptive Catalogue of Madras Oriental MSS. Library, XXI, 8500. Gajapati Prince Mukundadeva used to pay him homage.

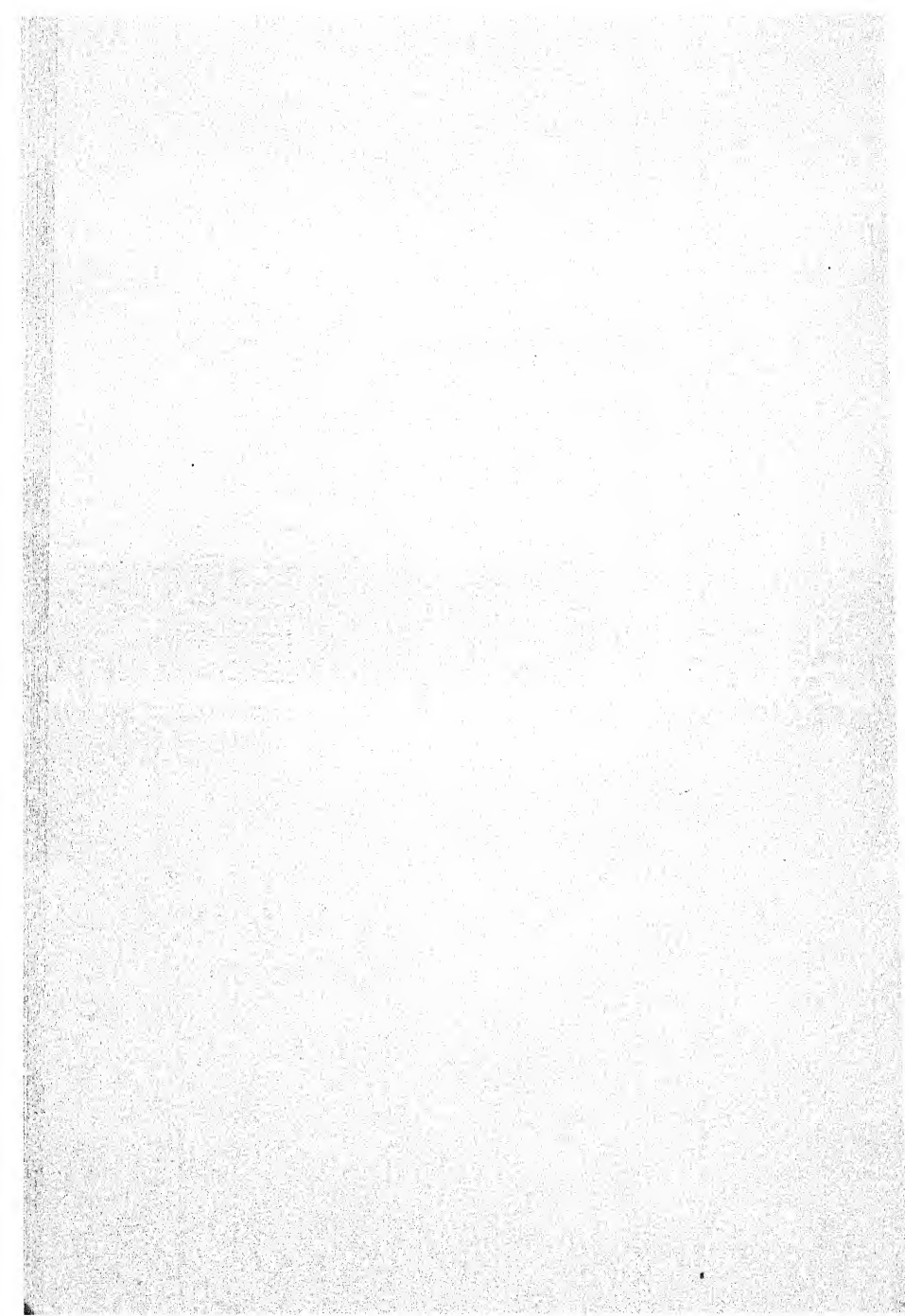
2. SSV. 1954, निशा वयस्या तिसिरं प्रदीपः, etc.

Alphabetical Index of the Poets of the Padyāmr̥ta-taraṅgiṇī

Dealt with in the Introduction

Poets	Pp.
1. Akbarīya-Kālidāsa ...	xliii—lv
2. Āśā Mīśra ...	lv—lvi
3. Bhānukara ...	lvii—lxxxviii
4. Bhartr̥hari ...	ixc—xc
5. Bhaṭṭa Nīlakaṇṭha ...	xc—xci
6. Bheribhāṅkāra ...	xcii—xcv
7. Bilvamaṅgala ...	xcv—xcix
8. Candracūḍa ...	xcix—c
9. Candra Kavi ...	c—ci
10. Candraśekhara ...	ci
11. Devagaṇa ...	ci—cii
12. Dharaṇīdhara ...	cii
13. Gadādihara ...	cii
14. Gaṇapati ...	ciii—cviii
15. Gauḍa ...	cviii
16. Govindarāja ...	cix
17. Guṇākara ...	cix—cx
18. Haribhāskara ...	cx—cxx
19. Haribhaṭṭa, Tailaṅga ...	cxxi—cxxii
20. Jagannāha Paṇḍitarāja ...	cxxiii—cxlvi
21. Jayadeva ...	cxlvi—cxlix
22. Kṛṣṇa Mīśra ...	cxlix—clii
23. Lakṣmaṇa Bhaṭṭa ...	clii—clxx
24. Maṇḍana Kavi ...	clxx

Poets	Pp.
25. Mūrta Kavi ... ..	... clxx—clxxi
26. Padmāvatī ... ..	... clxxi
27. Prthvīdhara Ācārya ... ..	... clxxi—clxxiii
28. Rāmacandra Bhaṭṭa of Ayodhyā ... ..	... clxxii—clxxv
29. Sadāśiva ... ..	... clxxx—clxxxii
30. Saṃkara Ācārya ... ..	... clxxxiii
31. Śaṃkara Miśra ... ..	... clxxxiii
32. Sānmāsika ... ..	... clxxxviii—cxc
33. Śārngadhara ... ..	... cxc—ccix
34. Śrīharṣa ... ..	... ccix—ccx
35. Trivikrama ... ..	... ccx—ccxv
36. Vaṃśīdhara Miśra ... ..	... ccxv—ccxvi
37. Veṇīdatta ... ..	... ccxvi—ccxvii
38. Vidyāpati ... ..	... ccxvii—ccxviii
39. Viśvaṃbhara Bhaṭṭa Tailāṅga ... ..	... ccxviii
40. Viśvanātha Vāhinīpati ... ..	... ccxviii—ccxix



हरिभास्कर-कृता
पद्यामृत-तरङ्गिणी

[ग्रन्थकर्तुं मङ्गलाचरणादि]

१ पद्मिनी-मूर्तिमत्-प्रेम हेमशैलावहेलनम् ।

इन्द्रादि-सुर-सौभाग्यं धाम तत् कामयामहे ॥१॥ (fol 3a)

A—Padyāmṛta-taraṅgiṇī, MS. No. 146 of 1875—76.
Foll. 43. Fols. 8 (containing vv. 11-12) and 10 (containing
vv. 16 and 17) missing. Taraṅgas I and II only.

B—Padyāmṛta-taraṅgiṇī, MS. No. 444 of 1884-87.
Foll. 26. Taraṅga I and part of Taraṅga IV (up to the
verse 65).

C—Padyāmṛta-taraṅgiṇī, MS. No. 314 of 1884-86.
Fol. 18. Taraṅga I.

D—Padyāmṛta-taraṅgiṇī, MS. No. 459 of 1899-1915
Fol. 7. It breaks off at verse 27.

E—Padyāmṛta-taraṅgiṇī, MS. No. 376 of 1884-87.
Fol. 10. This MS. begins from v. 36 of Taraṅga II and
continues up to v. 1 of the 5th Taraṅga.

F—Padyāmṛta-taraṅgiṇī, MS. No. 250 of 1880-81.
Taraṅga V only.

It begins with the भक्ति-तरङ्ग of the पद्यामृत-तरङ्गिणी ।
The प्रशस्ति section at least (vide v. 3, Taraṅga I) is not
in it. Only one verse of the प्रशस्ति section is extant ;
this is the last verse in E.

- २ तर्कादि-पर्क-संतप्त-चेतोविश्रान्तिकारिणीम् ।
 नानार्थसारिणीं कुर्मः पद्यामृत-तरङ्गिणीम् ॥२॥ (fol. 3b)
- ३ देव-(१)राज-(२)रसा-(३)न्योक्ति-(४)प्रशस्त्यादि-(५)तरङ्गिताम् ।
 आस्वादयन्तु रसिकाः पद्यामृत-तरङ्गिणीम् ॥३॥ (fol. 4a)

[प्रथमो देव-तरङ्गः]

॥ तत्र तावद् गणेशः ॥

- ४ दोर्मलिहन्त-खण्डः सकल-सुरगणाडम्बरेषु प्रचण्डः
 सिन्दूराकीर्ण-गण्डः प्रकटित-विलसद्भाल-शुभ्रांशु-खण्डः ।
 कण्ठस्थानन्तदण्डः स्मरहर-तनयः कुण्डलीभूत-शुण्डी
 विघ्नानां कालदण्डः स भवतु भवतां भूतये वक्रतुण्डः ॥४॥
 भास्करस्य^१ ॥ (fol. 4b)
- ५ श्रीजगदम्बा-पद-नख-बिम्बे प्रतिबिम्ब-^१ दर्शन-विलोलम् ।
 नौमि मतङ्गाननमतितुङ्गामल-कारज-वरहेलम् ॥५॥
 वेणीदत्तस्य ॥ (fol. 5a)
- ६ रुद्राणो-दत्त-पञ्चाङ्गुल-घुसृण-घनोभूत-सौमन्तभङ्गी
 सङ्गीता सिद्ध-सङ्घैरुपहरतु हितं हारि-हेरम्ब-शुण्डी ।
 ऊर्ध्व-प्रक्षेप-केलि-क्षुभित-सुरपुरी-चन्द्रशालाग्र-नृत्यत्-
 पौलोमी-मुक्त-हाहारव-चकित-सुराधीश्वरारम्ब-पूजा ॥६॥
 अकवरीय-कालिदासस्य ॥ (fol. 5b)

४। 1. B. no भास्करस्य । ५। 1. B. न्वा ; but metre becomes defective. PV. v. 7, प्रतिबिम्बादर्शन-लोलम् । ६। 1. B. The name of the poet not given.

- ७ क्रीडं तातस्य गच्छन् विशद-विस-धिया श्रावकं शीतभानो-
राकर्षन् भाल-वैश्वानर-निशित-शिखा-शोचिषा तप्यमानः ।
गङ्गाभः पातुमिच्छुर्भुजगपति-फणा-फूत्ततैर्दूयमानो
मात्रा संबोध्य नीतो दुरितमपनुयाद् बाल-वेधो गणेशः ॥७॥
भानुमिश्रस्य^१ ॥ (fol. 6a)

॥ अथ शिवः^२ ॥

- ८ विशेषकीकृताऽमला कला विशाल-भालगा
कलैन्दवी किरीटिना सकुण्डलेन येन सः^१ ।
डिमिं डिमिं डिमिं डिमिं^२ रणत्सदङ्घ्रिणा मुदा
चकार चण्ड-ताण्डवं तनोतु यः शिवः शिवम् ॥८॥ (fol. 6b)

- ९ जटाटवी-गलज्जल-प्रवाह-पाविते स्थले
गलेऽवलम्ब्य लम्बितां भुजङ्ग-तुङ्ग-मालिकाम् ।
डमड्डमड्डमड्डमन्त्रिनादवड्डमर्वयं
चकार चण्ड-ताण्डवं तनोतु वः शिवः शिवम्^१ ॥९॥
भास्करस्यैतौ^२ ॥ (fol. 7a)

- १० मल्लौ-माल्य-धिया सुधाकर-कलां कण्ठ-श्रियं कज्जल-
भ्रान्त्या भाल-विलोचनानल-शिखां सिन्दूर-पूराशया ।
कैलासे प्रतिविम्बितात् स्व-वपुषो गृह्णन् हसन्त्या मुहुः
पार्वत्याः प्रतिकर्म-कर्मणि चिरं मुग्धो हरः पातु वः ॥१०॥
गणपतेः^१ ॥ (fol. 7b)

७। 1. B. no भानुमिश्रस्य । 2. This heading is not given in A. ८। 1. B. v. r. यः । 2. B. v. r. क्षिमिं क्षिमिं क्षिमिं क्षिमिं ; D. सिमिं सिमिं सिमिं सिमिं । ९। 1. D. v. r. सुखम् । 2. B. not given, १०। 1. B. not given.

११ तृतीय-नयनोदर-स्फुट-कूपीटजम्बोज-

स्फुलिङ्ग-पटली-मिषान्नभसि कीर्ण-पुष्पाञ्जलिः ।

जटापट-कुटी-तटी-सुरसरित्ती-केलिभिः

शुभाय नटनार्भटो भवतु धौर्जटी जन्मनः ॥११॥

चन्द्रशेखरस्य ॥ (fol. 7a of B)

॥ अथ कृष्णः ॥

१२ श्रीराधा-वदनारविन्द-मकरन्दानन्द-सन्दानितो

वन्दारण्य-कदम्ब-सुन्दर-लतावृन्दं समान्दोलयन् ।

गुञ्जन् यः कर-पल्लवाञ्चल-मिलहंशो निकुञ्जालयः

स श्रीकृष्ण-मधुव्रतो वसतु मे हृत्-पङ्कजे सर्वदा ॥१२॥¹ 7b,B

१३ मया वारं वारं जठर-भरणाय प्रतिदिशं

प्रयातेन व्यर्थीकृतमहह जन्मैव सकलम् ।

हृदिस्थोऽपि श्रीमानखिल-पुरुषार्थैक-निलयो

दयोदारः स्वामी न च गरुडगामो परिचितः ॥१३॥

अयोध्याक-रामचन्द्र-भट्टस्य ॥ (fol. 9a)

१४ अर्धोन्मीलित-लोचनस्य पिवतः पर्याप्तमेकं स्नानं

सद्यः प्रसूत-दुग्ध-दिग्धमपरं हस्तेन संमार्जतः ।

मात्रा चाङ्गुलि-लालितस्य चिबुके स्मेरायमाणे मुखे

विष्णोः क्षीर-कणाम्बु-धाम-धवला दन्त-दुर्गतिः पातु वः ॥१४॥

१५ कृष्ण त्वं नव-यौवनोऽसि चपलाः प्रायेण गोपाङ्गनाः

कंसो भूपतिरज्जनाल-मृदुल-ग्रीवा वयं गोदुहः ।

१२। 1. Fol. 8 of MS. A (containing vv. 11 and 12) is missing. १३। 1. B. not found.

तद् याचेऽञ्जलिना भवन्तमधुना वृन्दावनं मद्दिना
मा यासोरिति नन्दगोप-वचसा नम्रो हरिः पातु वः ॥१५॥ 9b

१६ वासः सम्प्रति केशव क्व भवतो मुग्धेक्षणे नन्विदं^१
वासं ब्रूहि शठ प्रकाम-सुभगे त्वदुगात्र-संसर्गतः ।
यामिन्यामुषितः क्व धूर्त वितनुर्मुष्णाति किं यामिनी
शौरिर्गोप-वधू^२ छलैः परिहसन्नेवंविधैः पातु वः^३ ॥१६॥
विल्वमङ्गलस्यैतौ^४ ॥ (fol. 9a of B)

॥ अथ दाशरथी रामः ॥

१७ निधिरखिल-कलानां निष्कलङ्कः सुराणां
प्रतिदिन-जन-मान्योऽहर्निशं द्योतमानः ।
अधिधरणि विशेषात् कोऽपि सर्वांशशाली
दिशतु रघुकुलाब्धेरुन्नतो^१ भव्यमिन्दुः ॥१७॥
भास्करस्य ॥ (fol. 9b of B)

१६। 1. MS. न त्विदं । 2. MS. वधू ।

3. Commentary of Jayarāma. "गोपवधू-प्रश्ने वास-शब्दोऽ-
कारान्तः...। उत्तरे तु वासःशब्दः सान्तो वसन-वाची नपुंसकलिङ्गः,
इदं-शब्देन परामृष्टः ।...वसनवाचित्वं निवर्तयितुं पुनर्गोपाङ्गना पृच्छति
वासं ब्रूहि [इति]...। वासो गन्धः । तच्छरीर-संसर्गेणायं सुगन्ध
इत्यर्थः...। यामिन्यां रात्रौ उषितः कृत-वासः क्व । यामिन्या
दृतीयान्त-पदेन मुषित इति पदच्छेदं मत्वा तां प्रतुष्टतरयति...।
वितनुः शरीर-रहिता यामिनी किं मुष्णाति चौयं करोति...।"

4. Fol. 10 of A containing this verse missing ;
B. this ascription not found. C and D ascribe the
verses to विल्वमङ्गल ।

१७। 1. MS. रुन्नतो ।

- १८ बाल-क्रीडनमिन्दुशेखर-धनुर्भङ्गावधि प्रह्वता
 ताते कानन-सेवनावधि कृपा सुग्रीव-सख्यावधि ।
 आम्ना वारिधि-बन्धनावधि यशो लङ्केश-नाशावधि
 श्रीरामस्य पुनातु लोक-वशता जानक्यपेक्षावधि ॥१८॥
- १९ आद्योऽन्तस्थोऽप्यनन्तं दिशति फलमसावद्वितीयं द्वितीय-
 स्तार्तीयौकः पवर्ग-प्रकृतिरपि बलेनापवर्गं प्रसूते ।
 तुर्यश्चातुर्यभाजां विसृजति चतुरः श्रोत्र-पान्थः पुमर्थान्
 राम त्वन्नाम-वर्णा जगति कतिपयं कौतुकं तन्वते न ॥१९॥
 कयोरप्येतौ ॥ (fol. 10a)

- २० मतिर्मम स्याद्रघुनाथ-पादयो-
 र्मुखेऽभिधा तिष्ठतु मा च केवला ।
 एकः शुकः पक्ष-युतोऽपि बध्यते
 परः परं स्थानमगान्मनीषया ॥२०॥

भट्ट-नीलकण्ठस्य ॥

॥ अथ नृसिंहः^१ ॥

- २१ आयन्तीयं^२ प्रलम्बा विललति रसना वारवन्तीयमास्यं
 प्रोथं रायन्तरीयं रिपु-कवलकरी हिंक्षतिर्हिप्रयोगः ।

१९ । “आद्यो रेफः, अन्तस्थोऽपि” “ययोऽन्तस्थाः” इत्युक्तेः ।
 अनन्तं फलं दिशति । द्वितीयो वर्णः आकारः । तार्तीयौकः...मकारः ।
 तुर्यः [अकारः] ‘अतुर्यभाजाम्’ अपि अमोक्षभाजामपि... [चतुरः]
 धर्मार्थ-काम-मोक्षान् ।

२० । ‘एकः शुकः’ पक्षी राम-नामोच्चारणेऽपि मत्पभावाद् बध्यते,
 पञ्जर इति शेषः । ‘परः’ शुकार्थायः ।

२१ । 1. B. C. D. not found. 2. Commentary of
 Jayarāma :—आयन्तीयमिति । आयन्तीयादि-सामानि “आयन्तीयं

कालीयं कण्ठनालं खरतर-नखराः पञ्च साम-प्रकाराः

स श्रीमान् सामराजो वितरतु विविधां सम्पदं मे नृसिंहः ॥२१

श्रीनृसिंहमहिम्नः ॥ (fol. 10b)

॥ अथ हनुमान् ॥

२२ आजन्म-ब्रह्मचारी सकल-रिपुकुलानल्प-कालाग्निकल्पः

कल्यान्तःकल्पकर्ता^१ कपिश-तनु-रुचिः कामगः कामदाता ।

कान्तः कामारि-बन्धुः कपि-कुल-तिलकः क्लोपनः कीमलाङ्गः

कीशल्यासूनु-दूतः कलयतु कुशलं वायुपुत्रश्चिरं वः^२ ॥२२॥

कस्यापि ॥ (fol. 11a)

॥ अथ श्रीसूर्यः ॥

२३ अङ्गीकुर्वन्ति भङ्गीमखिल-गिरिगणास्तप्तजाम्बूनदीयां

दूरीकुर्वन्ति पूरोक्त-कनक-गिरि-स्फार-गर्वञ्च यस्याः ।

उन्मत्त-ध्वान्तधारासुरवर-पटलो-दाह-सञ्जात-कीर्तिः

सेयं प्राची-प्रदीप्तिर्दलयतु दुरितं सर्वदा सर्वदा मे ॥२३॥

(fol. 11b)

२४ यावन्नोदेति बिम्बं दिवि लसदमलं मण्डनं पण्डितानां

तावन्नोमादि-कृत्यं धरणितल-गतं रोधमाप्नोति यस्मात् ।

नित्यं तस्माद् बुभुक्षा-विकलित-हृदयाः प्राप्त-गाढान्धकाराः

के वा देवा न सेवा-विधिमिह तरणेः साध^१-यन्तः सदैवाः ॥२४

(fol. 13a)

ब्रह्म साम भवतीत्यादि-श्रुतिषु निरूढानि । For Vāravantiya, see Mīmāṃsā-darśana, 2. 3. 1 and for Rāthantariya, see, op. cit. 2. 3. 1.

२२। १. “कल्यान्तः[ः] पदेन कल्पकर्तृ-पदेन सुपसुपेति समासात् कल्प-मध्या कल्पकर्तेत्यर्थः ।” २. A. v. r. नः ।

२५ देवीं सम्पन्न-रागामुषसमनुसरन् पद्मिनी-सङ्घ-सङ्गी
 भूदेवेन्द्र-दुःखतीनां प्रसभमनुदिनं द्रावयन् दर्पमुच्चैः ।
 अत्यन्तं रञ्जयन्तीं निजकर-निचयैर्वारुणीं सेवमानो
 भानो मानोन्नतानां तदपि^१ सुमनसां वन्दनीयोऽसि चित्रम्
 ॥२५॥ एते मत्कृत-भास्करचरित्रात् ॥ (fol. 13b)

२६ कीलालैः कुङ्कुमानां सकलमपि जगज्जालमेतन्निषिक्तं
 मुक्ताञ्चोन्मत्त-भृङ्गा विचटित-कमल-क्रोड-कारा-गृहेभ्यः ।
 उत्सृष्टं गो-सहस्रं बहल-कलकलः श्रूयते च द्विजानां
 भाग्यैर्हृन्दारकाणां हरिहय-हरिता सूर्यते पुत्र-रत्नम् ॥२६॥

२७ प्रालेयानां करालाः कबलित-जगतीमण्डल-ध्वान्तजाला-^१
 स्नात-^२ स्वर्लो कपाला विदलदक्षिण-क्षिप्त-बाल-प्रवालाः ।
 विश्लिष्यत्कोकवाला-ज्वरहरण-भवत्कीर्तिप्रूरजटाला
 व्योम-व्यासौ विशालास्तव ददतु मुदं भास्वतो भानुमालाः ॥
 २७॥ पण्डितराजस्यैतौ ॥ (fol. 14a)

॥ अथ भवानी ॥

२८ हरार्ध-तनुहारिणी दुरित-संघसंहारिणी
 भजन्मतिविवर्धिनी^१ प्रबल-दानवोन्मदिनी ।
 तुषार-गिरि-नन्दिनी मुनि-हृदन्तरालम्बिनी
 मदन्तरवलम्बिनी हर-नितम्बिनी जायताम् ॥२८॥

भास्करस्य ॥

२४ । 1. MS. A. प्रार्थ । Commentary "तरण्येः सेवा-विधिं
 साधयन्तः के वा देवाः सदैवाः सभाग्या न सन्तीत्यध्याहार्यम् ।"

२५ । 1. A. v. r. तदपि । २७ । 1. D. v. r. जाता [:] ।
 2. B. v. r. स्नात । Ms. D. ends here.

२८ । 1. A. v. r. विवर्धनी ।

२८ पार्वतीमोषधीमेकामपर्णां मृगयामहे ।

शूली हालाहलं पीत्वा यया मृत्युञ्जयोऽभवत् ॥२८॥

आशामिश्रस्य ॥ (fol. 14b)

॥ अथ लक्ष्मीः ॥

३० जगद्दीनता-दैत्य-विध्वंस-दत्ताः

कृतानेक-देवादि-सन्दोह-रक्षाः ।

सतां मानस-प्रार्थना-कल्पवृक्षाः

कृपाद्राः सदा पान्तु लक्ष्मी-कटाक्षाः ॥३०॥

३१ सतां पूरितानेक-सम्पत्-समुद्राः

सुराली-शिरोहीर-ताराकुटुम्बाः ।

स्फुर-द्योतिताग्नाः प्रकाशं स्फुरन्तः

सदालम्बनं सन्तु लक्ष्मी-नखाब्जाः ॥३१॥

एतौ मत्कृत-लक्ष्मीस्तुतेः ॥ (fol. 15a)

३२ पायात् पयोधि-दुहितुः कपोलामल-चन्द्रमाः ।

यत्र, संक्रान्त-विम्बेन हरिणा हरिणायितम् ॥३२॥

कस्यापि ॥

॥ अथ सरस्वती ॥

३३ मातः पातक-दैत्यदारिणि महामान्द्रौघसं-हारिणि

चिन्माणिक्व-कराणिमादि-कलिते कल्याणि हृद्धारिणि ।

विघ्नमिं करवाणि वाणि शिरसा संयोज्य पाणि-द्वयं

दुःखासारहराणि देहि सततं धर्म्याणि शर्माणि मे ॥३३॥

भास्करस्य ॥ (fol. 15b)

३४ आधारे हृदये शिखा-परिसरे संधाय-मेधामयि

त्रेधा वीज-तनूमनून-करुणा-पीयूष-कल्लोलिनीम् ।

त्वां मातर्जपतो निरङ्कश-निजाह्वितामृतास्वादन-
प्रज्ञाभञ्जलकैः स्फुरन्तु पुलकैरङ्गानि तुङ्गानि मे ॥३४॥

पृथ्वीधराचार्यस्य ॥ (fol. 16a)

३५ मातर्नातः परमनुचितं यत् खलानां पुरस्ता-
दस्ताशङ्क' जठर-पिठरी-पूर्तये नर्तितासि ।
तत् क्षन्तव्यं सहज-सरले वत्सले वाणि कुर्या'
प्रायश्चित्तं गुण-गणनया गोप-वेषस्य विष्णोः ॥३५॥

वित्त्वमङ्गलस्य ॥ (fol. 16b)

॥ अथ वेषी ॥

३६ गङ्गा रिङ्गतरङ्गावलि-बहल-करैः स्फार-शृङ्गार-तुङ्गैः
कालिन्दी' काल-भङ्गैर्दिनकर-तनया सापि तां तर्जयन्ती ।
गर्भे सारस्वताम्बोऽरुण-गुण-सुभगं संविधाय प्रयागे
जानि शुध्यन्त एताः स्वजल-गत-वपुर्मुक्ति-दानाभिमानात् ॥३६॥

भास्करस्य ॥ (fol. 17a)

॥ अथ गङ्गा ॥

३७ प्रभूति-स्थानं ते भगवति भवान्या अपि गिरि-
स्तपस्वीच्छा' तेषु यदपि गिरिजा बाल्य-वयसा ।
परं चित्रं गङ्गे हर-शिरसि रङ्गे कलयसि
स्थितिं त्वं वामाङ्गे वसति पुनरेषा कथमिदम् ॥३७॥ (17b)

३४। Commentary of Jayarāma : "सन्ध्यायमेधामयि !
सन्ध्यायमाना या मेधा बुद्धिस्तन्मयि...। त्वेधा वीजतनू' वाग्भववाख्यं
कामाख्यं पराख्यमिति वीज-त्वय-तनूम्...। वाग्भववाख्यम् ऐ' इति
आधारे ; कामाख्यं क्ली' इति हृदये ; पराख्यं सौः इति शिखा-
परिसरे इति वीज-त्वयं स्थलत्रये ध्यायेत् । इति ध्यायतो मम
पुलकैरङ्गानि तुङ्गानि स्फुरन्त्विति योज्यम्" ।

३८ अमृतादमृतं न तावकादपरं यत् त्रिपुरारिगदरात् ।

अवलम्ब्य शिरस्थलेन तद्धृत-हालाहल एष जीवति ॥३८॥ 18a

३९ न भूतो न भावी जलानां कलापो

न वा जातु लोके क्वचित् पावकः स्यात् ।

जनानां परं तापहन्तापि गङ्गे

जलौघः कथं तावकः पावकोऽयम् ॥३९॥

४० पुरारेर्मूर्धन्या निखिल-सुर-धन्या भगवतो

वदान्या जन्यानामभिलषित-मुक्तेर्वितरणे ।

भवान्यास्त्वं मान्या परम-मुनि-कन्या त्रिपथगे

त्वदन्या का हन्यात् त्रिजगति जघन्याश्रितमघम् ॥४०॥

एते^१ मत्कृत-गङ्गास्तुतेः ॥ (fol. 18b)

४१ इयञ्चिद्रूपापि प्रकट-जड-रूपा भगवती

यदीयाम्भोविन्दुर्वितरति हि शम्भोरपि पदम् ।

पुनाना धुन्वाना निखिलमपि नानाविधमघं

जगत् कृत्स्नं पायादनुदिनमपायात् सुरधुनी ॥४१॥

लक्ष्मणस्य ॥

॥ अथ मणिकर्णिका ॥

४२ स्नातं वारिषु निर्मलेषु जटिलो जातः पुनः कुन्तलः

काय-क्षालितमेव पङ्क-पटलं कण्ठे पुनः कालिमा ।

उद्दामाः खलु वीचयः परिचिताः क्रान्तः करो भस्मना

मातः श्रीमणिकर्णिं कर्णं-परुषं जल्पामि कोऽयं क्रमः ॥४२॥

भानुकरस्य ॥ (fol. 19a)

॥ अथ यमुना ॥

४३ कराल-काल-रूपेण जनता-दुरितापहा ।

तारिणी^१ तारिणी भूयादमुना यमुनाऽम्बुना ॥४३॥

भास्करस्य ॥

४४ यत्र प्रोक्षत्त-कङ्कानन-पतितमपि क्रव्य-कङ्काल-खण्डं
 तस्यावश्यं वयस्या भवति सुरपतेः^१ स्वःस्थले किं न वया ।
 पाप-ध्वंसाय हालाहलममृतमिदं पुण्य-संवर्धनार्थं
 हन्यादन्याय-मूलं भगवति यमुने वारि कूलङ्घनं ते ॥४४॥

चन्द्रचूडस्य^२ ॥

इत्यग्निहोत्रि-कुल-तिलकायमान-श्रीमदापाजि-^३ भट्ट-सूनु-
 पराभिधान-हरि-भास्कर-विरचितायां पद्यामृत-
 तरङ्गिण्यां प्रथमस्तरङ्गः ॥ (fol. 19b)

४३। C. v.r. तारिणी ।

४४। १. A-B. ते । २. C. चन्द्रचूड-भट्टस्य ।

३. Colophon A. आलि । ४. Here MS. C.ends.

[द्वितीयो राज-तरङ्गः]

॥ अथ राजानो वर्ण्यन्ते ॥

४५ अङ्गीकृत-तितित्तः सेट् गुणी^१ निष्ठा-परो यथा ।

मृषिस्तथा विजयते श्रीरामो राज-सत्तमः ॥१॥

भास्करस्य ॥ (fol. 20a)

४६ सन्धानानि विसन्धयः प्रकृतयस्ताभ्यः परः प्रत्ययो

देव व्याकरणादभेदकमिदं वैधर्म्यमितत्तव ।

आदेशो न विकल्पते न च कृतं किञ्चित् क्वचिन्नुप्यते

नो वृद्धिर्गुण-वाधिका न पुरुषः कार्यं क्वचिन्मध्यमः ॥२॥

श्रीहर्षस्य ॥

४५। Commentary of Jayarāma : अङ्गीकृतंति, “मृषि-
तितित्तायामि”ति धातु पक्षे अङ्गीकृता वाच्यत्वेन तितित्ता क्षमा-रूपोऽर्थो
येन सः । सेट् इडागम-सहितः । गुणी गुण-सहितः । तथा च
तितित्तार्थ-मृषिधातोः निष्ठेति-सञ्ज्ञकस्य “निष्ठे” [पा० ३।२।१०२] ति
सूत्रेण विहितस्य क्त-प्रत्ययस्य “मृषिस्तितित्तायामि”ति [पा० १।२।२०]
सूत्रेण सेटः क्त-प्रत्ययस्य कित्त्व-निष्ठेधात्वूपध-गुणे [पा० ७।३।८६]
सति मर्षित इति रूपं भवति ।

राज-पक्षे तु अङ्गीकृता स्वीकृता तितित्ता क्षमा सहनं येन सः ।
सेट्, ईड्, स्तुतौ इति धातोः सम्प्रदादित्वात् क्तिप् । तथा च इट्-
सहितः । गुणी दया-दात्रिण्यादि-गुण-युक्तः । निष्ठा-परः निष्ठा
सधर्म-वर्तनं [परा प्रधानं] यस्य स तथोक्तः । यथा मृषि-धातुस्तथा
श्रीरामो विजयते, etc.

४६। Commentary of Jayarāma :—सन्धानानौति ।
व्याकरणे सन्धानानि सन्धयः । “इको यणचौ”त्यादयः [पा० ६।१।७७],

४७ 'रोरो'त्येतदसिद्धञ्चेत् सिद्धञ्चे'द्वशि चे'ति किम् ।

मनोरथः कथं सिध्येद्रामचन्द्र-कृपां विना ॥३॥

लक्ष्मणस्य ॥ (fol. 21a)

विसन्धयः "प्लुत-प्रगट्ज्ञा अचि नित्यमि"त्यादयः [पा० ६।१।१२५], प्रकृति-
भावः, प्रकृतयः धात्वादिरूपाः । ताभ्यः परः [प्रत्ययः] "प्रत्ययः"
[पा० ३।१।१] "परञ्चे"त्युक्तत्वात् [पा० ३।१।२] । हे देव राजन्,
तव व्याकरणादिदमभेदकं साधर्म्यम् । तथाहि सन्धानानि संघटनानि,
विसन्धयः विघटनानि, प्रकृतयो राज्याङ्गानि । यथाह कामन्दकः...।
ताभ्यः प्रकृतिभ्यः पुरोहितादिरूपेभ्यः प्रत्ययो विश्वासः । एतत्तु
वैधर्म्यम्—आदेशो न विकल्पते । आदेश आज्ञा विकल्पेन न प्रवर्तते
अपि तु निश्चयेन । व्याकरणे तु "वा लिटी"त्यादिना [पा० २।४।५५]
चङिङाद्यादेशो विकल्पते । कृतं किञ्चित् सत् कर्म न लुप्यते ।
व्याकरणे तु कृतमपि सुप्-तिङादिकं "हलङ्गा"दि-सूत्रैः [पा० ६।१।६८]
लुप्यते । नो वृद्धिर्गुण-बाधिका, गुणानां दया-दाद्विख्यादीनां
बाधिका अपकर्षकारिणी न भवतीत्यर्थः । व्याकरणे "वृद्धिरेचो"त्यादि-
[पा० ६।१।८८] वृद्धिर्गुणस्य "आद्गुणः" [पा० ६।१।८७] इत्यादि-
बाधिकैव । कार्ये राजकार्ये कचिदपि पुरुषो न मध्यमः, अपि तु
उत्तम एव । व्याकरणे तु "तिङ्स्त्रीणि त्रीणि प्रथम-मध्यमोत्तमाः"
[पा० १।३।१०१] इति सूत्रेण मध्यमोऽप्युक्तः, etc.

४७। Commentary of Jayarāma ;—लिपादौस्थत्वेन
"रोरि" [पा० ८।३।१३] इत्यस्यासिद्धत्वम् । सपाद-सप्ताध्यायीस्थत्वेन
"हशि चे"त्यस्य [पा० ६।१।१४] सिद्धत्वम् । तथा च पाणिनि-सूत्रं
"पूर्वलासिद्धमि"ति [पा० ८।३।१] । मनोरथः स्वामिलापः कथं
सिध्येत् । यद्यपि वैयाकरण-मते यथा घटालोक-संयोगादेव
घटस्येवाऽऽलोकस्यापि प्रत्यञ्चं तथाऽर्थ-विषयक-शब्द-निष्ठ-शक्तौष
शब्दस्यार्थस्य च भागमित्यभ्युपगमात् गामुच्चारय इत्यादाविव

४८ ये लब्धाश्रयमन्यतः फलभृतं कुर्वन्ति कश्चिद् गुणं
 वार्धौ वारिमुचो न कस्य विदितास्ते कर्म-मीमांसकाः ।
 आलोच्यैव निराश्रयान् फलभृतः सम्बध्नतः सदगुणाञ्-
 श्रीमद्राम तवाङ्गुतं पुनरिदं मीमांसकत्वं स्तुमः ॥४॥

कस्यापि ॥ (fol. 21b)

मनोरथ-शब्दस्य स्वरूप-परत्वादुक्त-रीत्या तस्य सिद्धिरस्त्येव । यदुक्तं
 वाक्यपदीये—[१।५६] ।

“ग्राह्यत्वं ग्राहकत्वञ्च द्वे शक्ती तेजसो यथा ।

तथैव सर्व-शब्दानामेते पृथगवस्थिते ॥”

इति । तथापि कवेर्मनोरथ-शब्दार्थस्यार्थ-विषयक-प्रार्थनायामेवा-
 दरात् शब्द-स्वरूप-सिद्धेरनादरात् अर्थस्य तु रामचन्द्र-कृपामन्तरेण नैव
 सिद्धिरिति भावः ।

४८ । Commentary of Jayarāma :—ये लब्धाश्रयमिति ।
 ये मीमांसकाः, क्रमादिभ्यो वुञ् । अन्यतः लब्धाश्रयं गुणं फलभृतं
 कुर्वन्ति ते मीमांसका वार्धौ जलधौ वारिमुचः जलमुचः कर्ममीमांसकाः
 कस्य न विदिताः प्रसिद्धा एवेत्यर्थः ।

अत्रेयं मीमांसकानां प्रक्रिया । तत्र गुणो नाम धात्वर्थ-भावनाति-
 रिक्तो दध्यादिरुच्यते । इन्द्रिय-कामाधिकरणे हि अग्निहोत्रं प्रकृत्य
 “दध्नेन्द्रिय-कामस्य जुहुयादि”ति विषय-वाक्यमुपन्यस्य तत्र दधि-विशिष्टं
 कर्मान्तरमेव फलाय विधीयते इति पूर्वपक्षयित्वा होमाश्रितस्यैव दध्न
 इन्द्रिय-फल-सम्बन्धो न कर्मान्तरमिति द्वितीयाध्याय-द्वितीयपादे
 [मीमां० २।२।११—२५-२६] सिद्धान्तितम्, न हि होममनाश्रित्य शिष्येन
 दध्ना फलं वक्तुं शक्यमिति । तथा चान्यतः प्रकरणाद्विद्मं होमाश्रयं
 दधिरूपं गुणमिन्द्रियरूप-[गुण ? फल] युक्तं कुर्वन्तीति मूलार्थः । हे
 राम, निराश्रयान् सदगुणान् विद्यावत्त्वादियुणान् आलोच्य फलभृतः
 फलयुक्तान् कुर्वन्तस्तव अङ्गुतं मीमांसकत्वं विचारकत्वं स्तुमः ।

४८ साङ्ख्यं हन्त जातेन भवति विषयोपस्थितिरुवद्रिपूणां

हेत्वाभासाः पुमर्थे व्यधिकरणतयाऽवस्थितिः काननेषु ।

धूमादत्रानुमानं प्रसरति पुरतः पर्वते वङ्गिरस्ती-

त्याश्चस्योद्यत्कुतर्का व्यभिचरति मतिः साधन-व्याप्त्यपाधौ

॥५॥ प्रस्तावचिन्तामणेः ॥ (fol. 22a)

४८ । Commentary of Jayarāma :—साङ्ख्यमिति । हे
राजन्, त्वद्रिपूणां जातेः साङ्ख्यमस्ति, न्याये तु न तथा, जाति-बाधक-
संग्रहेषु सङ्करस्य पठितत्वात् । यदाहुरुदयनाचार्याः,

“व्यक्तेरभेदस्तुल्यत्वं सङ्करोऽथानवस्थितिः ।

रूपहानिर[स]वन्धो जाति-बाधक-संग्रहः” ॥

इति । अत एव भूतत्व-मूर्तत्वयोर्न जातित्वमिति तेषां सिद्धान्तः । शत्रु-
पक्षे विषयोपस्थितिर्न भवति, विषयाणां सकृच्चन्दनादीनाम् उपस्थितिः
प्राप्तिर्नास्तीत्यर्थः । न्याय-पक्षे तु, विषयाणां द्रव्यादि-पदार्थानामुप-
स्थितिरस्ति । शत्रु-पक्षे पुमर्थे पुरुषार्थ-विषये हेत्वाभासाः हेतुवत्
आभासन्ते न तु सङ्केतवः सन्ति, यैः पुरुषार्थः साधनीय इति भावः ।
न्याय-पक्षे तु, पुमर्थेषु सङ्केतवः सर्व एवेत्यर्थः । “तत्त्व-ज्ञानान्निःश्रेयसाधि-
गम” इति गौतमोक्ता हेतवः सन्ति । शत्रु-पक्षे व्यधिकरणतया काननेषु
वनेष्ववस्थितिरवस्थानम्, राज-भयेन भिन्न-देशेषु पलायितत्वात्
एकदेशेष्ववस्थानाभावाच्चानाधिकरणत्वम् । अत्रानुमानं प्रसरति ।
न्याय-पक्षे तु धूमाग्नौः सामानाधिकरण्य-ज्ञानादेवानुमानं प्रसरति
पर्वते वङ्गिरस्तीति । राज-भयेन शब्द-प्रमाणस्यावसराभावादाश्व-
स्यानुमानेनैव अस्तीति आशवासनं कृत्वेत्यर्थः । शत्रु-पक्षे उद्यत्-कुतर्का
उद्यन्त उत्पन्नाः कुत्सितास्तर्का यस्यां सा मतिः बुद्धिः साधन-व्याप्त्यु-
पाधौ साधनं कारणं तस्य व्याप्तिर्व्यापनं तल्लक्षणो य उपाधिस्तस्मिन् ।
व्यभिचरति न फलति निष्फला भवतीति यावत् । न्याय-पक्षे तु, क्रतु-
वर्तिनी हिंसाऽधर्म-साधनं हिंसात्वात्, क्रतु-वाह्य-हिंसावत्, अत्र

- ५० हरिण्यस्वरण्येऽग्रगण्यं शरण्यं
नृपाणां यमालोक्य लोलाक्षि-गोलाः ।
करे चारु-चापं गले नील-चोलं
मृगानुव्रजं [तं] स्मरं भावयन्ति ॥६॥ (fol. 22b) पद्मावत्याः ॥
- ५१ राजानः शशि-भास्करान्वयभुवः के के न संजज्ञिरे
भर्तारं पुनरेकमेव हि भुवस्त्वां कर्णं मन्यामहे ।
येनाङ्गं परिमृद्य कुन्तलमथाकृष्य वृषदस्याऽऽयतं
चोलं प्राप्य च मध्य-देशमसक्तत् काञ्च्यां करः पातितः ॥७॥
- ५२ श्रीमाञ् श्रीमानसिंह-क्षितिप-जलनिधिरुदगतो भावसिंहः
पूर्णः पीयूषभानुर्वितरण-तरणि-ध्वस्त-दैन्यान्धकारः ।
स्फार-स्फारासुषाराचल-सुर-तटिनी-हंसहारानुकाराः
कीर्ति-ज्योत्स्नाः पिबन्ति प्रतिदिशमनिशं यस्य विद्वच्चकोराः
॥८॥ भावशतकात्^१ ॥ (fol. 23b)
- ५३ कोणे कोङ्कणकः कपाट-निकटे लाटः कलिङ्गोऽङ्गने
त्वं रे गुर्जर नूतनो मम पिताऽप्यत्रार्पितः स्थण्डिले ।
इत्थं यस्य विवर्धते निशि मिथः प्रत्यर्थिनां संस्तर-
स्थानान्यत्व-भवो विरोध-कलहः कारा-निकेत-क्षिति ॥९॥
कस्यापि ॥

निषिद्धत्वमुपाधिः । स च साध्य-व्यापकत्वे सति साधनाव्यापकत्वम् ।
तस्मिन्नुपाधौ मतिर्व्यभिचरति, असङ्केतत्वात् ॥५॥

५२ । 1. The Bhāva-sāṭaka by Nāgarāja is different
from the work containing this verse as the former is
devoted to the eulogy of king Nāgarāja of Dhārā by a
poet of the same name.

॥ अथ दानम् ॥

५४ यद् ददासि विशिष्टेभ्यो यच्चाश्रासि दिने दिने ।

तत्ते वित्तमहं मन्ये शेषमन्यस्य रक्षसि ॥१०॥

भगवतो व्यासस्य ॥ (fol. 24a)

५५ देव क्षीणितलाधिप त्वयि महादान-प्रधाने विधौ

चेतः कुर्वति पातयत्यपि दृशं स्वर्णादिके वस्तुनि ।

विप्राणामतिघोर-धार-कठिन-द्योतत्कुठारोद्यताद्

घातात् प्रस्फुरिताङ्ग-सन्धि-चकितो मेरुः परं कम्पते ॥११॥

लक्ष्मणस्य ॥ (fol. 25b)

५६ हस्त-न्यस्त-कुशोदके त्वयि न भूः सर्वसहा कम्पते

देवागारमयञ्च काञ्चनगिरिर्धत्ते न चित्ते भयम् ।

अश्नात-द्विप-भक्ष-भिक्षु-भवनावस्थान-दुःस्थाशया

वेपन्ते नव-दन्तिनः परममौ भूमीपते तावकाः ॥१२॥ (26a)

५७ सुक्ताः केलि-विसृज-हार-गलिताः संमार्जनोभिर्हृताः

प्रातः प्राङ्गण-सीम्नि मन्यर-चलङ्गालाङ्घ्रि-लाक्षारूपाः ।

दूराद्वाडिम-वीज-शङ्कित-धिया कर्षन्ति लीला-शुका-

स्त्वह्निहृद्गवनेषु भोज-नृपते त्वच्याग-लीलायितम् ॥१३॥

५८ रघुपति-दान-चरित्रं सुरपति-सुदृशोऽभिगायन्ति ।

अवचेतुं वाञ्छन्त्याः कल्पतरोर्मौलि-रुण्डनं कुसुमम् ॥१४॥

केषामप्येते ॥ (fol. 26a)

५९ जानीमो यत्प्रताप-ज्वलदनल-शिखा-शोचिषा तप्यमाना

सर्वा विश्वम्भरेयं जलनिधि-वसना दग्ध-वासास्तदा स्यात् ।

अन्यस्तद्धीर-सिंहामल-कर-कमल-प्रोक्तसदृदान-जातै-

र्न स्याच्चेत्तुङ्ग-भङ्गावलि-कलित-वपुर्वारिधिर्वारिपूरैः ॥१५॥

मत्कृत-जखन्त-भास्करात् ॥ (fol. 26b)

६० देव त्वत्कर-नौरदे दिशि दिशि प्रारब्ध-पुण्योन्नतौ
चञ्चत्-कङ्कण-रत्नराजि-तडिति स्वर्णामृतं वर्षति ।
स्फीता कीर्ति-तरङ्गिणी समभवत्तृप्ता गुणिशाम-भूः
पूर्णं चार्थि-सरः शशाम विदुषां दारिद्र्य-दावानलः ॥१६॥
महानाटकात् ॥ (fol. 27a)

६१ मारवा जलदं देव निर्धना धनदं तथा ।
निन्दन्तस्ते तु सर्वेऽपि तव दानं सुवन्त्यहो ॥१७॥
भास्करस्य ॥ (fol. 27b)

६२ रत्नान्यम्बु धि-तोय-गर्भमगमन्नेरुः सुराञ्छिञ्चिये
स्त्रीयाङ्गे कमलां विधाय विदधौ निद्रां हरिर्नीरधौ ।
यस्मिन् दित्सति भूरि-दातरि नृणां भाल-स्थले दुर्लिपिं
ब्रीडा-नम्र-शिराः कमण्डलुमयं जग्राह माष्टुं विधिः ॥१८॥
॥ अथ विदायः ॥

६३ क्रीडामूलं दुकूलं दलित-रिपु-महीपालवृन्दं गजेन्द्रं
दत्त्वा तुङ्गं तुरङ्गं विरचय वसुधा-नाथ तावद्विदायम् ।
युष्मत्-सत्कार-भाजं दिशि दिशि चकितैः प्रेक्ष्य मामक्षिपातै-
र्वक्षोजाभोग-भूमौ विवुठतु पुलक-अग्निरेणिल्लणानाम् ॥१९॥
भास्करस्य ॥ (fol. 28a)

॥ अथ कीर्तिः ॥

६४ कर्पूर-पूर-तुलनां कलयन्ति कीर्तैः
श्रीरामचन्द्र तव यत् कवयः कथं तत् ।
त्वहैरिणामतितरामपकीर्तितोऽस्याः
स्याद्भूसरत्वमिति तत्र वयं प्रतीमः ॥२०॥
भास्करस्य ॥ (fol. 29a)

६५ यस्य क्षीणिपतेर्विहायसि यशोराशौ चमत्कुर्वति
 द्राक्कपूर्-रजोभ्रमेण वणिजो वीथीमुपस्कुर्वते ।
 चक्षुः चञ्चलयन्ति चन्द्र-किरण-भ्रान्तगा चकीराः पयो-
 बुध्या व्योम्नि नियोजयन्ति कलशीराभीर-वामभ्र-वः ॥२१॥

६६ प्रतिनगरमटन्ती प्रत्यगारं व्रजन्ती
 प्रतिनरपति-वद्धः-कण्ठ-पीठे लुठन्ती ।
 गिरि-गरिम-नितम्बच्छादनेऽसावधाना
 तदपि च तव कीर्तिर्निर्मलैवेति चित्रम् ॥२२॥ (fol. 29b)

६७ नाला व्यालाधिनाथः स्फुरदमल-दलान्यम्बुदाः शारदीना-
 स्तारानाथो वराटः किरण-समुदयो यस्य किञ्चल्क-पुञ्जः ।
 ताराः स्फाराः परागावलिरपि पटलं व्योम यस्यानिशं तद-
 व्याकोशं ब्रह्म-पेशी-सरसि विजयते त्वदुद्यशः-पुण्डरीकम् ॥२३॥
 (fol. 30a)

६८ क्षीरोदीयन्ति सद्यः सकल-जलधयो वासुकीयन्ति नागाः
 कैलासीयन्ति ग्रैला दिवि च दिविषदः शङ्करोयन्ति सर्वे ।
 यौष्माकीणे समन्तात् प्रसरति नितरां दिक्षु कीर्तेर्विताने
 मदयोषा-काच-भूषाः किमिति न सहसा मौक्तिकीयन्ति
 भूप ॥२४॥ (fol. 30b)

६९ लम्बं रागावताङ्गगा सुदृढमिह ययैवासि-यष्टाऽरि-कण्ठे
 मातङ्गानामपोहोपरि पर-पुरुषैर्या च दृष्टा पतन्ती ।
 तत्सक्तोऽयं न किञ्चिद् गणयति विदितं तेऽस्तु तेनास्मि दत्ता
 भृत्येभ्यः श्रीनियोगाद् गदितुमिव गतेवाम्बु धिं यस्य कीर्तिः
 ॥२५॥ केषामप्येते ॥ (fol. 31a)

॥ अथ प्रतापः ॥

७० अहो रघु-शिरोमणेरभिनव-प्रतापावलि-
प्रचण्ड-किरणानल-प्रसर-साध्वसादाश्रयत् ।
सुरौघ-पतिरम्बु-दान् कमलमिन्दिरा सेवते
हिमांशुरपि चन्द्रमाः सततमम्बु-धौ मज्जति ॥२६॥ (fol. 31b)

७१ तवारि-नारी-नयनाम्बु-पूरं निपीय राजन् भ्रमति प्रतापः ।
रिङ्गत्तरङ्गावलि-नीर-तुङ्गं यथा समुद्रं वडवा-हुताशः^१ ॥२७॥
भास्करस्य ॥

७२ वेलामुल्लङ्घ्य हिलादलित-धरणिभृदुवाहिनी-कोटि-पूरै-
रुद्ध-क्षत्काबिलेन्द्र-प्रबल-जलनिधिः प्लावनायोज्ज्वलम् ।
स्यान्मग्ना मेदिनीयं प्रबल-भुजबल-प्रौढ-चञ्चत्प्रताप-
ज्वालाभिः सन्ततं चेदहति न वडवा-वीतिहीनो बधेलः^१ ॥२८॥
अकवरि-कालिदासस्य ॥ (fol. 32a)

७३ मार्तण्ड-मण्डल-समं भवतः प्रतापं
ये वर्णयन्ति कवयो नहि ते प्रवीणाः ।
अम्भोनिधौ विलयमेति परं पतङ्गः
पारं प्रयाति पुनरेति भवत्प्रतापः ॥२९॥
शङ्कर-मिश्रस्य ॥ (fol. 32b)

७४ तदीय आनकोद्धत-ध्वनि-प्रचण्ड-गर्जनः
क्रुधाऽरुणो नु सर्वदाऽरुण-ध्वजस्य कैतवात् ।

७१ । 1. Comm. of Jayarāma :—इयं प्रेमाख्या उपजातिः ।
प्रथम-द्वितीय-चतुर्थेषूपेन्द्रवज्रायास्तृतीय-चरण इन्द्रवज्रायाः सत्त्वात् ।
एतच्च पितृचरण-कृत-वृत्तरत्नाकर-तृतीयाध्याये स्पष्टम् । (fol. 32a)

७२ । 1. Jayarāma :—बधेलः राजा, fol. 32b.

पुरस्करोति जिह्विकां द्विषन्मङ्गजावलीं
जिघत्सितुं परिभ्रमत्-प्रताप-चण्ड-केशरी ॥३०॥

मत्कृत-जखं [त] भास्करात् ॥

॥ अथ कीर्ति-प्रतापौ ॥

७५ कुञ्जे कुञ्जे भ्रमति भवतः कीर्तिरेकाकिनीयं
तस्याः पश्चाद् भ्रमति भवतः सानुरागः प्रतापः ।
नैवाश्लेषो न च रति-कला नो वराश्लेषि-लीला
तेनाद्यापि द्वयमतितरां स्फीतमेवाविरस्ति ॥३१॥

शङ्कर-मिश्रस्य ॥ (fol. 33a)

॥ अथ गजः ॥

७६ धूलीभरोद्भूलन-श्रीगण्ड-शुण्डः
संधूनितान्द्र-कृत-बन्धनाङ्घ्रिः ।

गण्डस्थल-प्रखलदम्बु-पूरो

मत्तः समायाति मतङ्गजेन्द्रः ॥३२॥ भास्करस्य ॥

७७ नीता कुम्भस्थल-कठिनता कामिनीनासुरोजै-
स्त्रेयं कृत्वाऽङ्गुत-मणिमयैः कञ्चुकैरावृताऽपि ।
इत्याख्यातुं नरपति-गृह-द्वारि कुम्भीन्द्र-दिग्भाः

शुण्डा-दण्डैर्वपुषि बहुलां धूलिमुद्भूलयन्ति ॥३३॥ (fol. 33b)

७८ तावद् गर्जन्ति वीर्यात् पर-निधन-विधो युद्धमध्येऽपि धीरा-
स्तावद्भावन्ति वेगं परमपि दधतः सम्मुखीनासुरङ्गाः ।
शूरारूढः सुसज्जो मद-मुदितमना मानिमानं विधुन्वन्
यावन्नायाति कोपात् कृत-विविध-रवाटोप एकोऽपि नागः ॥३४॥

गुणाकरस्य ॥

॥ अथाश्वः ॥

- ७८ सङ्घीरकादि-मणि-गुम्फित-किङ्किणीका-
 श्वक्रुभुजङ्गम-विभूषण-भूषणं ये ।
 सर्पेश-शेषमतिविस्तृत-वल्गु-वल्गा
 नह्यस्ति दुस्करमहस्कर-किङ्कराणाम् ॥३५॥^१ (fol. 34a)
- ८० श्रीमत्तया मरकत-दुप्रतिमत्तयापि
 सम्पन्न-देवमणयश्चतुरङ्गप्रयस्ते ।
 सत्स्यन्दनं निरवलम्बनमुद्वहन्त-
 स्त्राङ्घ्रिं हरिं किल रवेर्हरयो हसन्ति ॥३६॥
 एतौ भास्करस्य^१ ॥ (fol. 34b)
- ८१ निर्मांसं मुखमण्डले परिमितं मध्ये लघुं कर्णयोः
 स्कन्धे बन्धुरमप्रमाणमुरसि स्निग्धञ्च रोमोद्गमे ।
 पौनं पश्चिम-पार्श्वयोः पृथुतरं पृष्ठे प्रधानं जवे
 राजा वाजिनमारुरोह सकलैर्युक्तं प्रशस्तेर्गुणैः ॥३७॥
 त्रिविक्रमस्य ॥
- ८२ अलक्षित-गतागतैः कुल-वधू-कटाक्षैरिव
 क्षणानुनय-शीतलैः प्रणय-केलि-कोपैरिव ।
 सुवृत्त-मसृणोन्नतैर्मृगट्टशामुरोजैरिव
 त्वदीय-तुरगैरिदं धरणि-चक्रमाक्रस्यते ॥३८॥
 कस्यापि ॥ (fol. 35a)
- ८३ मेखलीयति मेदिन्याः ककुभः कङ्कणीयति ।
 मण्डलीं तुरगः कुर्वञ्जगतः कुण्डलीयति ॥३९॥

७८ । I. E. v. r. ३६ । All the following verses of this Taraṅga in E are, accordingly, marked ३७, ३८, ३९, etc. i. e. one in advance of the verse-numbers of this edition.

८० । I. v. r. A. एतौ मत्कृतस्य भास्कर-चरित्रात् ।

॥ अथ पताका ॥

८४ नृपति-निजाम-चसू-चरणार्पण-जनित-प्रभूत-पीडाभिः ।
रचयति बहिरिव रसनामरुण-ध्वज-कैतवादवनिः ॥४०॥

॥ अथ खड्गः ॥

८५ क्षोणीकाम निजाम तावक-भुजं लब्ध्वा भुजङ्गेश्वरं
जानीमः करवाल-काल-भुजगी किं नाम गर्भिण्यभूत् ।
यद्भिन्नेभ-कपोल-लील-विगलन्मुक्ता-कलापच्छला-
दच्छामण्ड-परम्परामधिरणं सूते स्फुरन्तो मुहुः ॥४१॥
भानुकरस्येतौ ॥ (fol. 35b)

८६ भिन्दच्चञ्चत्प्रताप-प्रखर-कर-लसद्भाव-सन्तापधारां
कीर्ति-ज्योत्स्नामुदारामधिहरतितरां यो धुरोणामरीणाम् ।
उद्धेल्लहैरि-नारी-नयन-जलभरैः पूरयन्निम्नगौघान्
पातु श्रीकार्तवीर्य-प्रबल-धरणिभृत्-खड्ग-नव्याम्बुदो वः ॥४२॥
भास्करस्य ॥

८७ खेलन्ती व्योम-गर्भे दिशि विदिशि मुहुनिष्पतन्तो हरन्ती
शश्वत् प्रौढान्धकारान्निखिल-जन-मनोविस्मयं वर्धयन्ती ।
यस्य स्फारासिधारा तडिदिव तरला वैरि-कण्डोपकण्डं
प्राप्ता सद्यो नटीव प्रणय-कुतुकिनी मोहमाविष्करोति ॥४३॥
भावशतकात् ॥ (fol. 36a)

८८ भूभृन्मौलि-तटीषु दर्शित-समारम्भोऽयमम्भोधर-
स्वत्खड्गः प्रतिपक्ष-पङ्क-पटलं प्रचालयन् धारया ।
युद्ध-क्राद्ध-विरुद्ध-सिन्धुर-दलदृगण्डस्थल-प्रखलन्-
मृक्ताभिः करकाभिराशु समर-क्षोणीतले वर्षति ॥४४॥

गणपतेः ॥

८९ हस्ताभोजालिमाला नख-शशि-रुचिर-श्यामलच्छायवीची
तेजोऽग्नेर्धूम-धारा वितरण-करिणी गण्डदान-प्रणाली ।
वीरश्री-वेणिदण्डो लवणिम-सरसी बाल-शैवालवल्ली
वेल्लत्यभोधरश्रीरकबर-धरणीपाल-पाणी कृपाणी ॥४५॥

अकवरीय-कालिदासस्य^१ ॥ (fol. 36b)

॥ अथ पृथ्वीपति-प्रयाणम् ॥

९० जानि यानि त्वदीये सकल-सुरपतिः प्राप संक्रन्दनाख्यां
कालोऽयं दक्षिणेशः समभवदभितो भीतितः कालवर्णः ।
किञ्चायं जीवनानां पतिरपि सहसा चिन्तया पीतवर्णः
श्रीदः स्वर्ण-प्रदानादधिवसति दिशं तेषु निःशङ्कमेकः ॥४६॥

मत्कृत-जस्वन्त-भास्करात्^१ ॥ (fol. 37a)

९१ बाह्वूरुह-खुर-क्षतां वसुमतीं संवीक्ष्य मूर्ध्नावतीं
भेरीभाङ्गति-चञ्चलेन मनसा वारांनिधिः सिञ्चति ।
दिग्बाला तनुते निजाम-नृपते वातं पताकांशुकै-
र्धूलौ-धोरणिरश्लिनीसुतमिव प्रष्टुं दिवं धावति ॥४७॥

भानुकरस्य ॥ (fol. 37b)

९२ त्वं द्वित्वाणि पदानि गच्छसि महीमुल्लङ्घ्य यान्ति द्विष-
स्त्वं वाणान् दश पञ्च मुञ्चसि परे सर्वाणि शस्त्राण्यपि ।
ते देवी-पतयस्त्वदस्त्र-निहतास्त्वं मानुषीणां पति-
निन्दा तेषु कथं स्तुतिस्त्वयि कथं श्रीकर्णं निर्णीयताम् ॥४८॥

(fol. 38a)

९३ काञ्चीं काञ्ची न धत्ते कलयति न दृशा केरली केलि-तल्पं
सिन्दूरं दूर एव क्षिपति करतल-न्यस्तमान्ध्री-पुरन्ध्री ।

८९ । I. A. अकवरीया कालिदास ।

९० । I. A. मत्कृत-भास्क० ।

सौराष्ट्री माष्टि भूयः सपदि नयनयो रक्तयो रक्तिमानं
 कार्णाटी कर्णिकायां मलिनयति मनो मानसिंह-प्रयाणे ॥४८॥
 कयोरप्येतौ^१ ॥

८४ जाने युष्मत्प्रयाणे क्षितितिलक रजोयोग-दोषादशेषा
 दिग्दोषाः स्नान्ति सद्यस्त्वदरि-नृपवधू-नेत्रनीरापगासु ।
 संगम्य त्वत्प्रतापैस्तदनु किमु दधौ दोहदं देव तासां
 प्राची प्रातः प्रसूते यदिदं^२ मुरुमहःखण्ड-मार्तण्ड-विश्वम् ॥५०॥
 रामचन्द्रस्य ॥ (fol. 38b)

॥ अथ युद्धम् ॥

८५ भलैर्भिन्नाः प्रतिनृपतयः शंखनादानुदाराज्-
 श्रुत्वा राजन् पुनरपि भुजा-दण्ड-कण्डूतिभाजः ।
 आलिङ्गन्त्यास्त्रिदश-सुदृशो भ्रूलतां वीक्ष्य भुग्नं
 चाप-भ्रान्त्या चपल-मनसो हस्तमावर्तयन्ति ॥५१॥
 भानुकरस्य ॥

८६ मद्रैर्निद्रा-दरिद्रैः कुरुभिरुभयैस्तप्त-लिङ्गैः कलिङ्गै-
 रङ्गैरुत्सृष्ट-रङ्गैरवगणितधनुर्दण्ड-तूणैश्च ह्णैः ।
 वङ्गैः संप्राप्त-भङ्गैरनुसृत-विषमारण्यवाटैर्वेराटै-
 र्लाटैः खिद्यल्लाटाैरजनि नृप तवानीक-रुद्धेभयुद्धे ॥५२॥
 कस्यापि ॥ (fol. 39a)

८७ वीर त्वं कामं कञ्चेदकवर कलयसुग्र-टङ्कार-घोरं
 दूरे सद्यः कलङ्का इव धरणिभृतो यान्ति कङ्काल-शेषाः ।

८३। 1. A. no कयोरप्येतौ ।

८४। 1. A. योषा स्नाति । 2. A. यदय ।

शङ्कापन्नश्च किं कारणमिति मनसा भ्रान्ति-पङ्कायितेन
त्यक्ताहङ्कारमङ्गाद्विरुजति गृहिणीं किञ्च लङ्काधिनाथः ॥५३॥

अकवरीय-कालिदासस्य^१ ॥

८८ कोदण्डस्तव हस्तागो हृदि वसत्यर्तिस्तु विद्धे षिणां
त्वं दाता रभसेन मार्गण-गणस्तानिव संसेवते ।
वीर त्वं तु जयस्यमित्तमनिशं ते यान्ति वैकुण्ठतां
संश्रामे तव भूपते महदिदं चित्रं समालक्ष्यते ॥५४॥

धरणीधरस्य^१ ॥ (fol. 39b)

८९ कर्णेजपः कुटिल-मूर्तिरसव्यपाणि-

रग्रे सरस्तदितरस्तव बद्ध-मुष्टिः ।

तस्मार्गणास्तदपि लक्ष्ममी लभन्ते

धानुष्क तत् किमपि कौशलमद्भुतं ते^१ ॥५५॥

मण्डन-कवेः ॥

१०० कर-वारिरुद्दिष्टं संधुनानि तरवारिं नृपती मुकुन्ददेवे ।

रचयन्तप्रमरावती-तरुः प्रथमं काञ्चन-पारिजात-मालाः ॥५६॥

गोडस्य ॥ (fol. 40a)

१०१ संग्रामाङ्गण-सङ्गतेन भवता चापे समारोपिते

देवाऽऽकर्ण्य येन येन विधिना यद्वयत् समासादितम् ।

कोदण्डेन शराः शरैररि-शिरस्तेनापि भूमण्डलं

तेन त्वं भवता च कीर्तिरतुला कीर्त्या च लोक-त्रयम् ॥५७॥

१०२ रक्तं नक्तञ्चरौघैः पिबति वमति च ग्रस्त-कुन्तः शकुन्तः

क्रव्यं नव्यं गृहीत्वा प्रणदति मुदितो मत्त-वेताल-बालः ।

८७ । 1. A. आकवरीया कालिदासस्य ।

८८ । 1. E. धरणीधरमदृश्य ।

८९ । 1. This verse is not found in E.

क्रीडत्यब्रीडमस्मिन् रुधिर-मधु-वशात् पृतना नूतनाङ्गी
योगिन्यो मांस-मेदःप्रमुदित-मनसः शूर-शक्तिं सुवन्ति ॥५८॥

(fol. 40b)

॥ अथ शत्रु-पलायनम् ॥

१०३ को दण्डं न ददाति देव भवते कीदण्डमातन्वते
को नारातिरूपैति पारमुदधेः कोणारुणे लोचने ।
का कुञ्जान्तरमेत्य वैरितरुणी काकुं नवा भाषते
राजन् गर्जति वारणे तव पुनः को वा रणे वर्तताम् ॥५९॥

१०४ राजन् राज-सुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः
कुले भोजय मां कुमार-सचिवैर्नाद्यापि किं भुज्यते ।
इत्थं राज-शुकस्तवारि-भवने मृत्योऽध्वगैः पञ्चरा-
च्चित्रस्थानवलोक्य शून्य-वलभावेकैकमाभाषते ॥६०॥

(fol 41a)

१०५ द्वारं खड्गिभिराश्रितं बहिरपि प्रस्निन्न-गण्डैर्गजै-
रक्तः कञ्चुकिभिः स्फुरन्मणि-शिखैरध्यासिता भूमयः ।
आक्रान्तं महिषीभिरिव सदनं त्वद्विहिषां मन्दिरे
राजन् कर्णं चिरन्तन-प्रणयिनी शून्योऽपि राज्य-स्थितिः ॥६१॥

१०६ हस्ती वन्यः स्फटिक-घटिते भित्ति-भागे खबिम्बं
दृष्ट्वा दृष्ट्वा प्रतिगज इव त्वद्विषां मन्दिरेषु ।
दन्ताघाताद्दलित-दशनस्तं पुनर्वीक्ष्य सद्यो
मन्दं मन्दं स्पृशति करिणी शङ्कया विक्रमार्क ॥६२॥

केषामप्येते ॥ (fol. 41b)

१०७ अये मातस्तातः क्व गत इति यद्वैरि-शिश्नुना
दरो-गेहे लीन्य निभृतमिह पृष्टा खजननी ।

करेणाऽऽस्यं तस्य द्रुतमथ निरुध्याश्रु-भृतया
विनिश्चस्य स्फारं शिव शिव दृष्टैवोत्तरयति ॥६३॥

भानुकरस्य ॥

१०८ मुखे हारावासिर्नयन-युगले कङ्कण-भरो
नितम्बे पत्राली सतिलकमभूत् पाणि-युगलम् ।
अरण्ये ओक्कणं त्वदरि-वनितानां विधिवशा-
दपूर्वोऽयं भूषा-विधिरहह जातः किमधुना ॥६४॥

कस्यापि ॥

१०९ विभीषण-रणावनी-घनवनीषु सञ्चारिणं
विचार्य जसवन्त-सिंहमवनीन्द्र-पञ्चाननम् ।
अमोचि निज-देह एव वत कैरपि व्याकुलैः
पलायि च तथेतरे रिपु-नृपाल-दन्तावलैः ॥६५॥

भास्करस्य ॥

इति श्रीमदग्निहोत्रि-भास्कर-विरचितायां पद्यामृत-
तरङ्गिण्यां द्वितीयस्तरङ्गः ॥ (fol. 42a)

अथ [तृतीयो] रस-तरङ्गः

॥ तत्र काम-प्रभावः ॥

११० गुर्वङ्गना-प्रसङ्गी द्विजराजस्याप्यकारि बत येन ।
युवजन-विविध-तरङ्गः सोऽयमनङ्गी वरोवर्ति ॥१॥

१११ परिमित-(fol. 3a) विशिखो नचेन्ननोजो

यदि च हरो न हरेत्तदीयमङ्गम् ।

यदि मृदु-कुसुमेषुरेष न स्या-

दवनि-तले[न]किमाचरेत्तदानीम् ॥२॥ भास्करस्यैतौ ॥

११२ धनुः पोष्पं मोर्वी मधुकरमयी पञ्च विशिखा

वसन्तः सामन्तो मलयमरुदायोधन-रथः ।

तथाप्येकः सर्वं हिमगिरिसुते कामपि लपा-

मपाङ्गान्ते लब्ध्वा जगदिदमनङ्गी विजयते ॥३॥

श्रीशंकराचार्यस्य ॥

११३ प्रतप्तायःपिण्डाविव किमपि सन्ताप्य विशिखै-

र्यथा कल्पान्ते[ऽपि] प्रविघटत एतौ न तु पुनः ।

तथा तौ देहौ यः सपदि शिवयोः संघटितवा-

नमुष्मै का[मा]य प्रतिनमत्^१ वामाय विबुधाः ॥४॥

लक्ष्मणस्य ॥

॥ अथ नायिका ॥

११४ उन्मीलितसुरसा गुणालि-निचिता निर्दूषणा^१भूषणा

सोह्लासोषसि लोलया सुमनसां सूक्त्या मनोहारिणी ।

शय्यामेत्य मृदुं मदीय-कवितेवाभोजिनी नायिका
कस्यापुत्र[त]-पूर्व-पुण्य-तपसः कण्ठं समालिङ्गति ॥५॥

११५ किं कन्दर्प-विलास-नीरलहरी लीला-विलोलेक्षण-^१
प्रोन्मीलच्छफरी-विराजित-तनुर्वापी गभी^२राशया ।
बालाऽसौ ललित-प्रवेणि-विलसद्भिःश्रेणि^३-मालाकुला
किं बिम्बं प्रतिबिम्बि[तं]मुख-मिषात्तस्यां सुधांशोरिदम् ॥६॥

११६ तिलोत्तमा ते यदि नासिका या^१
कासारजातायत-लोचनायाः ।
जरू परं भामिनि भाति रम्भा
सम्भावना सर्व-तनौ तयोः का ॥७॥

११७ एषा लता यदि विलासवती कथं स्याद्
विदुर्लता यदि कथं भविता धरण्याम् ।
वसुं मनोज-नृपतेर्नगरी गरीयो-
वक्षोज-दुर्ग-विषमा किमकारि धात्रा ॥८॥
भास्करस्यैतौ ॥

११८ अदम्भा हि रम्भा विलक्षा च^१ लक्ष्मी-
घृताची क्रिया चौर-संच्छादितास्या^२ ।
अहो जायते मन्दवर्णाऽप्यपणा
समाकर्ण्य तस्या गुणस्यैकदेशम् ॥९॥

गदाधरस्य ॥

११५। MS. क्षणे । २. MS. गंभी । ३. MS. निश्राण ।

११६। १. MS. नायिकायाः ।

११८। १. MS. व । २. MS. संच्छादिता स्यात् ।

११८ किं कौमुदी-शशिकलाः सकला विचूर्ण्य

संयोज्य चामृत-रसेन पुनः प्रयत्नात् ।

कामस्य घोर-हर-हुं कृति-दग्ध-मूर्तेः

सञ्जीवनीषधिरियं विहिता विधात्वा ॥१०॥

॥ पौगण्डावस्था ॥

१२० मन्दं मनोभव-तनोरुपचीयमाने

रागेऽल्पभा (fol. 3b) सि शिशुता-रजनौ-विभाते ।

सम्भावि-यौवन-दिनोदय-मङ्गलेऽस्याः

सङ्गोत्सुकाविव मियः कुच-चक्रवाकौ^१ ॥११॥

१२१ नेक्षणे चातुरी वाचि नो माधुरी

पादयोर्नापि वा साधु-रौति-क्रमः ।

सा तथाप्यातुरीभावयत्यन्तरं

हा तुरीयार्थभाजां मनोमाधुरी ॥१२॥ भास्करस्यैतौ ॥

१२२ मन्दं मन्दं अवण-पुटकोपान्तगन्ता^१ दृगन्तः

किञ्चित् किञ्चिद्विरमति मनो धूलि-केली-रसेभ्यः ।

आविर्भावः स्तन-मुकु^२लयोः कापि कान्तिः समन्ता-

दद्य श्वो वा कुसुमधनुषो यौवराज्याभिषेकः ॥१३॥

१२३ अचलं चलदिव चक्षुः प्रकृतमपीदं समुद्यदिव^१ वक्षः ।

अतदिव तदपि^२ शरीरं संप्रति वामभ्रुवो जयति ॥१४॥

कयोरप्येतौ ॥

११८ । १. MS. no सकलाः ।

१२० । १. MS. वालौ ।

१२२ । १. MS. गत्वा । २. MS. कुकु ।

१२३ । १. MS. No व । २. MS. अतदपि तदिव ।

१२४ सुधायाः सध्रीची न च^१ वचन-वीची विजयते
 कुच-श्रीः कर्कन्धू-फलमपि न बन्धूकृतवती ।
 न शीलं दृग्भङ्गी कलयति कुरङ्गी-नयनयो-
 स्तथापि श्री^२रस्या युवजन-नमस्या विलसति ॥१५॥

जयदेवस्य ॥

१२५ न नेत्याननेऽत्यादराद्द्वारापन्ती
 विनीता विनीतादिभिश्चोपतप्यम् ।
 कराला करालाभ-काले कथञ्चि-
 न्नवोढा न वोढारमङ्गीकरोति ॥१६॥

कस्यापि ॥

१२६ हस्ते धृतापि शयने विनिवेशितापि
 क्रोडीकृतापि यतते बहिरेव गन्तुम् ।
 जानीमहे नव-वधूरथ तस्य वश्या
 यः पारदं स्थिरयितुं क्षमते करेण ॥१७॥

भानुदत्तस्य ॥

॥ यौवनम् ॥

१२७ किं यौवने वनेऽस्या मृगयासक्तो मनोज-भूपालः ।
 युवजन-मनःकुरङ्गानाकुलयति लीलया विशिखैः ॥१८॥
 १२८ जरु रश्मे वाह लते विधात्रा कुचौ पुनः कमले ।
 यौवनमुपवनमस्यां मदन-विलासाय किं रचितम् ॥१९॥
 १२९ आस्य-श्रीर्द्धि जराज-बाधनकरो दृष्टिः श्रुतेर्लङ्घिनी
 मूर्धन्यावलिगामिनी कुटिलता वद्धाश्च मुक्ता गुणैः ।

यत्ते सुन्दरि दुर्विनीति^१रियती दृष्टाऽबलाया मया
तन्मन्ये मकरध्वजो भवजयी जातस्त्वदग्रे सरः ॥२०॥

भास्करस्यैते ॥

१२० पदभ्यां मुक्तास्तरल-गतयः संश्रिता लोचनाभ्यां
श्रीणी-बन्धस्तजति तनुतां सेवते मध्यभागः ।
धत्ते वक्षः कुच-सचिवतामद्वितीयन्तु वक्त्रं
तदुगात्राणां गुण-विनिमयः कल्पितो यौवनेन ॥२१॥

कस्यापि ॥

बालाङ्गानि

॥ वेणी ॥

१२१ लसन्मौक्तिक-श्रेणि-गङ्गा-तरङ्गा
स्वयं नन्दिनी भास्वतो नीलवर्णा ।
ससीमन्त-सिन्दूर-सारस्वताम्बा^१-
स्त्रिवेणीयमेणीदृशो मौलि-वेणी ॥२२॥

१२२ श्यामा मिलिन्द^१-माला बालाया वदन-पद्म-मकरन्दम् ।
आस्वादितुमिव मिलिता ललिता वेणी-मिषादेष्टा ॥२३॥
भास्करस्यैती ॥

१२३ एणीदृशः पाणि-पुटे निरुद्धा
वेणी विरेजे शयनोत्थितायाः ।
सरोज-कोशादिव निःसरन्ती
श्रेणी घनी^१भूत-मधुव्रतानाम् ॥२४॥ कस्यापि ॥

२२८ । १. MS. नीत ।

१३१ । १. MS. सारस्वतांक ।

१३२ । १. MS. मिलिन्द ।

१३३ । १. MS. घन ।

॥ सुखम् ॥

- १३४ हर-नयन-हताङ्गं मग्मयं जीवयन्ती
दितिसुत-गुरु-विद्या काप्यपूर्वा लता वा ।
इति समगमदारादेष ताराधिनाथः
क्षय-विदलन-कामः सेवनायाभिरामः ॥२५॥ भास्करस्य ॥
- १३५ अनुच्छिष्टो देवैरपरि^१दलितो राहु-दशनेः^२
कलङ्केनास्पृष्टो न खलु परिभूतो दिनकता ।
कुह^३भिर्नो लुप्तो न च युवति-वक्त्रेण विजितः
कलानाथः कोऽयं कनक-लतिकायामुदयते ॥२६॥ कस्यापि ॥
- १३६ विना सायं कोऽयं समुदयति सौरभ्य-सुभगः
किरञ्ज्योत्स्ना-धारामधिधरणि तारापरिवृढः^१ ।
धनूर्धत्ते स्फारं तिरयति^२ विहारं न तमसां
निरातङ्गः पङ्केरुह-युगलमङ्गे नटयति ॥२७॥ भानुकरस्य ॥
- ॥ अथ भ्रुवौ ॥
- १३७ बाले रसाले कुतुकं विधत्से
भ्रूयुग्म-दम्भादवलम्ब्य चापम् ।
टक्कैतवात् सायक-कोटिपातै-
र्लक्ष्मीचरीकर्षि मनोमृगं मे ॥२८॥
- ॥ नयनम् ॥
- १३८ नील-पङ्कज-युगं किमु मीनौ किन्नु ते वदन-चन्द्र-चकोरौ ।
खञ्जरीट-युगलं^१ नयने वा चेतसा तरुणि मे समशायि ॥२९॥
भास्करस्यैतौ ॥

१३५। १. MS. रपि । २. MS. दशैः । ३. MS. कुह ।

१३६। १. MS. षष्ठ्य । २. MS. रतिपति ।

१३८। १. MS. मयुगलं ।

॥ कटाक्षः ॥

१३८ नाऽऽलिङ्गसे^१ सखि न तन्मनसोऽतिदुःखं

नो भाषसे तदपि नैव विषाद-हेतुः ।

यक्षीक्षसे सहसितं नयनान्त-पातै-

रेतावतैव हरिणाक्षि वयं ह्यतार्थाः ॥३०॥ कस्यापि ॥

॥ नासिका ॥

१४० दन्तालि-दाडिमो-वीज-भक्षणेत्क^१चेतसः ।

मन्ये मार-शुकस्येयं नासा-चञ्चुर्विराजते ॥३१॥ पद्मावत्याः ॥

॥ तन्मौक्तिकम् ॥

१४१ नासा समासादित-चारुभासा^१

मुक्ताफलेनानुगता रराज ।

तारा विहाराय चिरानुरागा-

दिवास भासामधिपे विधौ किम् ॥३२॥ कस्यापि ॥

१४२ अभिलषन्ति तवाधर-माधरीं

तदिह किं हरिणाक्षि मुधा बुधाः ।

सुर-सुधामधरीकुरुते यत-

स्त्वदधरोऽधरतामगमत्ततः ॥३३॥ भाषकरस्य ॥

॥ कण्ठः ॥

१४३ परिस्फुरन्मौक्तिक-पङ्क्तिरस्याः

कण्ठस्थलं नूनमलङ्करोति ।

जिता मुखेनेव तुषार-भानोः

कारा-गृहे संविलसन्ति ताराः ॥३४॥

१३८ । १. MS. झसे ।

१४० । १. MS. कम्ब ।

१४१ । १. MS. चामासा ।

॥ वाह् ॥

१४४ वाहु-द्वयं कान्ति-विसारि वारि-

जातं मृणाल-द्वितयं प्रतीमः ।

यदङ्गुली-पल्लव-शोभमाने^१

करौ सरोजे^२ विधिराततान ॥३५॥ कस्यापेप्रती ॥

॥ कुचौ ॥

१४५ मन्ये शैशव-संश्रयेण हृदये लीनं रमण्याः पुराऽ-

न^१ङ्गेनाऽऽत्मपुरीमुरीकृतवता तत्कर्मविद्वे प्रिणा ।

प्रोद्यदयौवन-मित्र-सङ्गम-बलादाकथ्य वक्षःस्थले

यूना^२ ताडयितुं निवेशित^३मिदं वक्षोज-शङ्कु^४द्वयम् ॥३६॥

१४६ श्यामा रोमावलीयं विलसति नलिनी नाभि-कासार-मध्या-

त्तस्यां सम्भूतमेतत् कुचयुग-नलिन-द्वन्द्वमिन्द्रीवराक्ष्याः ।

चञ्चद्वक्त्रेन्दु-बिम्बान्मुकुलित-वदनं तच्च सञ्जातमास्ते

मैलिन्द-द्वन्द्वमेतत्तदुपरि कलये चूचु^१कस्य च्छलेन ॥३७॥

१४७ मार-राजकुमारेण सुन्दरे केलि-^१मन्दरे ।

निदधे कन्दुक-द्वन्द्वमबला-कुच-कैतवात् ॥३८॥

१४८ निह^१न्दादपि मोक्षादतिशेते कामिनी-कुच-द्वन्द्वम् ।

गुणमालम्ब्य सुवृत्ता मुक्ता अपि यल्लुठन्तीह ॥३९॥

भारकरस्येती ॥

१४९ कुचावस्थाः काम-द्विपकलभ-कुम्भाविति परे

वदन्तग्रन्थे धीराः सरसि कमले काञ्चन-घटौ ।

१४४ । १. MS. यानि । २. MS. जौ ।

१४५ । १. MS. म । २. नां । ३. दित । ४. न्मु ।

१४६ । १. MS. चच्चु । १४७ । १. M.S. किलि ।

अयं मे सिद्धान्तः स्फुरति मदनेन त्रिजगतीं
विनिर्जित्य ग्युञ्जी^१ हतमिव निजं दुन्दुभि-युगम् ॥४०॥

सदाशिवस्य ॥

१५० मन्ये मनोजो निज-राजधानी-

मानीय बाला-कुच-कैतवेन ।

शम्भु-द्वयं प्राक्त[न]-कोपशाली

बबन्ध जालोहृत-कच्चुकेन ॥४१॥

१५१ दृगन्तं सतानाहृत-वलय-मीन-ध्वजभरं (?)

भ्रमदभ्रू-कोदण्डं कुटिलतरमालोक्य सुतनोः ।

नवीनाऽसौ सेना लसति मदनस्येति भयतो

निलीनश्वेलान्ते स्तन-कलश-शम्भुर्निवसति ॥४२॥

॥ मध्यम् ॥

१५२ कनकाचल-कान्ति-चौर्यभाजोः

कुचयोः कुङ्कुम-पङ्क-पूजनानि ।

अनिबन्धनमेव बन्धनं [ति]

कृशताभागिनि किन्नु मध्यभागे^१ ॥४३॥ कस्याप्येते ॥

॥ रोमावली ॥

१५३ लीनो नाभि-नदेऽस्याः कटि^१-केशरि-शङ्कयेव मदनेभः ।

कुच-गिरि-सन्निधि-बद्धा तस्यान्दू रोमराजीयम् ॥४४॥

१५४ निज-मन्दिरमानीय कुच-शम्भु-युगं स्मरः ।

तज्जटां पातयामास रोमावलि-मिषादधः ॥४५॥ भास्करस्यैतो ॥

१४८ । १. M.S. ०त्याव्यञ्जी ।

१५२ । १. MS. मध्याभागः ।

१५३ । १. MS. कटिस ।

१५५ गम्भीर-नाभौ-सरसो गृहीता रोमालि-शैवाल-लतोपभोक्तुम् ।
उरोज-चक्राङ्ग-युगेन मन्ये मुखे-दुमालोक्य तथैव मुक्ता ॥४६॥
प्रस्तावचिन्तामणेः ॥

॥ जघनम् ॥

१५६ तस्याः पद्मपलाशाच्छास्तास्त्वप्रास्तज्जघनं घनम् ।
दृष्टं सखीभिर्याभिस्ताः पुंभावं मनसा ययुः ॥४७॥ वाल्मीकिः ॥

॥ अथोरुः ॥

१५७ यदूरु-शोभामनुभावयन्ती
रन्भापि दम्भातिशयं मुमोच ।
तेनाशु^१ दासीव वशीकृतास्ते^२
रती रतीशस्य च किं विचित्रम् ॥४८॥

॥ पादौ ॥

१५८ स्फुरत्-सरोज[न्म]-युगोपशोभिता
जिता यदङ्घ्रि-हितयेन पद्मिनी ।
इदं तुला-कोटि-युगं कियत्तयो-
रितीव गुल्फ-हितये तिरोहितम्^१ ॥४९॥

॥ नखानि ॥

१५९ अभ्युन्नतेवाङ्घ्रि-नखाङ्ग-राणां
दुःप्रतिर्विरेजे हरिणी-दृशोऽस्याः ।
पुङ्खावली पञ्च-शरायुधानां
लावण्य-दर्प^१-द्विगुणीकृतैव ॥५०॥ कस्याप्येते ॥
॥ इत्यङ्ग-वर्णनम् ॥

१५७। १. MS. तेनाशु । २. MS. वक्षशीकृता मे ।

१५८। १. MS. हिता । १५९। १. MS. दर्प ।

॥ अथ सम्भोग-वर्णनम् ॥

१६० शून्यं वास-गृहं विलोक्य शयनादुत्थाय किञ्चिच्छूनै-
निद्रा-व्याजमुपागतस्य सुचिरं निर्वर्णं पतुर्मुखम् ।
विस्त्रब्धं परिचुम्ब्य जात-पुलकामालोक्य गण्ड-स्थलीं^१
लज्जा नम्र-मुखो प्रियेण सहसा बाला चिरं चुम्बिता ॥५१॥
अमर-भ्रतकात् ॥

१६१ नैषा वेगं^१ मृदुतर-तनुस्तावकीनं विषोढुः^२
शक्ता नैनां चपल नितरां खेदयेन्दीवराक्षीम् ।
रत्यभ्यासं^३ विदधत इति प्राणनाथस्य गत्वा
कर्णोपान्तं^४ निभृत-निभृतं नूपुरं शशतीव ॥५२॥ नूर्त-कवेः ॥
॥ विपरीत सु(fol. 5b)रतम् ॥

१६२ प्रशान्ते नूपुरारावे श्रूयते मेखला-ध्वनिः ।
मूढ-कान्ते रति-श्रान्ते कामिनी पुरुषायते ॥५३॥
१६३ विवरीश्र-रण लच्छी बह्वं^१ ददूण^२ णाहि-^३ कमललयम् ।
हरिणो^४ दाहिण-णश्रणं^५ रसाउला ऊति (?)चुम्बेद् ॥५४॥

॥ वियोगः ॥

१६४ अनुदिनमभ्यास-दृढैः सोढुं दीर्घोऽपि शक्यते विरहः ।
प्रत्यासन्न-समागमं मुहूर्तार्धम् [अपि] सुदुःसहो विरहः ॥५५॥
केषामप्येते ॥

१६० । १. MS. स्थली ।

१६१ । १. MS. वेगं । २. किशोढुः । ३. रूपभ्यासं । ४. पातं ।

१६३ । १. MS. बह्वं । २. MS. दवणश्र । ३. MS. णादि ।

४. MS. हरे । ५. MS. णश्रणो ।

१६५ हालाहलादप्यनलात् करालं

मन्ये वियोगं मदिरैक्षणायाः ।

आदाय हालाहलमग्नि-जालं

जायाङ्ग-सङ्गं न हि मुञ्चतीशः ॥५६॥ भास्करस्य ॥

१६६ नयनोत्पल-जल-धारां दृष्ट्वा वारांनिधि-भ्रान्तया ।

वडवानल इव भगवान् भ्रमति तनौ क्लृप्तनोस्तापः ॥५७॥

भानुदत्तस्य ॥

१६७ लता-मूले ली[नो] हरिण-परिहीनो हिमकरः

स्वल्पन्मुक्ताकारा गलति जल-धारा कुवल्यात् ।

धुनीति बन्धूकं तिल-कुसुम-जन्मापि पवनो

गृह-द्वारे पुण्यं परिणमति कस्यापि क्लृप्तनः ॥५८॥

१६८ अधिदेहलि हन्त हेम-वल्ली

शरदिन्दुः सरसीरुहे शयानः ।

अधिखञ्जन-चक्षु मीक्तिकाली

फलितं कस्य सुजन्म[न] स्तपोभिः ॥५९॥

षास्मासिकस्यैतौ ॥

१६९ तस्यास्तनौ विरह-ताण्डव-रङ्गभ्रूमौ

स्वेदोद-[बिन्दु] कुसुमाञ्जलि^१ माविकीर्य^२ ।

नान्दीं पपाठ पृथु-वेपथु-वेपमान-^३

काञ्चीलता-कलरवैः स्मर-सूत्रधारः ॥६०॥ गणपतेः ॥

१७० इयं धत्ते धीरे मलयज-समीरे न च मुदं

न पद्मानां वृन्दे ललित-भकरन्देऽपि रमते ।

न वा सा सानन्दा भवति नव-कुन्दा^१वलिकुले
तदेतस्या बाधाहरमपि समाधानमिह(?) ॥६१॥ लक्ष्मणस्य ॥

१७१ हन्तालि सन्ताप-निवृत्तयेऽस्याः^१

किं तालवृन्तं तरलीकरोषि ।

उत्ताप एषोऽन्तर^२दाह-हे तु-

नतम्नुवो न व्यजनापनोद्यः^३ ॥६२॥

विश्वनाथ-वाहिनौपतेः ॥

॥ हास्यः ॥

१७२ नितम्ब-भागं भ्रमयन् विमुञ्च-

न्नपान-वायुं निज-लिङ्ग-दण्डम् ।

प्रदर्शयन् सर्व-जनेषु भण्डो

बालैः समं नृत्यति दत्त-तालः ॥६३॥ भास्करस्य ॥

१७३ आकुञ्च्य पाणिमशुचिं^१ मम मूर्ध्नि^२ वैश्या^३

मन्त्राभसां^४ प्रतिदिनं पृषतैः^५ पवित्रैः^६ ।

तार-स्वरं प्रहित-यूत्क^७मदात् प्रहारं

हा हा हतोऽहं(fol. 6a)मिति रोदिति विष्णु^१शर्मा ॥६४॥

॥ करुणा ॥

१७४ किं मातस्त्वरितासि^१ कुत्र किमिदं हा देवताः काशिषो^२

धिक् प्राणान् पतितोऽग्निर्हृतवहस्तेऽङ्गेषु दग्धे दृशौ ।

१७० । १. MS. कुन्दो ।

१७१ । १. MS. स्या । २. MS. त्तर । ३. Not found in MS. This reading is taken from the SSRB.

१७३ । १. MS. शुचि । २. वैश्या । ३. भसा । ४. पृषनतैः ।

५. पवित्रैः । ६. युक्त । ७. विष्टु ।

इत्थं घर्षर-मध्य-रुद्ध-करुणाः पौराङ्गनानां गिर-
श्चित्स्थानपि रोदयन्ति शतधा कुर्वन्ति भित्तौ^३रपि ॥६५॥

॥ रौद्रः ॥

१७५ कृतमनु[मतं] दृष्टं वा यैरिदं गुरु पातकं
मनुज-पशुभिर्निर्मर्यादैर्भवद्भि^१रुदायुधैः ।
नरक-रिपुणा सार्धं तेषां सभौम-किरोटिना-
मयमह^२मसृङ्-मेदोमांसैः करोमि दिशां वलिम् ॥६६॥

१७६ क्षुद्राः संतास्येति विजहित हरयो भिन्न-शक्त्रेभ-कुम्भा
युष्मद्-गात्रेषु लज्जां दधति परममो सायका^१ निष्पतन्तः ।
सौमित्रे तिष्ठ पात्रं त्वमसि नहि रुषां^२ नन्वहं मेघनादः
किञ्चिद्^३ भ्रू-भङ्ग-लोला-नियमित-जलधिं राममन्वेष्यामि ॥

॥ भयानकः ॥

१७७ ग्रीवा-भङ्गाभिरासं सुहृदनुपतति^१स्यन्दने वद्ध-दृष्टिः
पञ्चाधेन प्रविष्टः शर-पतन-भयाद् भूयसा पूर्व-कायम् ।
दर्भैरर्धावलोढैः अम-विवृत-मुख^२भ्रंशिभिः कीर्ण-वल्गा
पश्योदग्र-प्लुतत्वाद्वियति बहुतर^३स्तोकसूर्या^४ प्रयाति^५ ॥६८॥

॥ दीभत्सः ॥

१७८ उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूत्सेध-भूयांसि मांसा-
न्यंस-स्फिक्-पृष्ठ-पिण्डा^१द्यवयव-सुलभा^२न्युग्रपूतीनि जग्ध्वा^३ ।

१७४ । १. MS. अरि । २. MS. काशियोक् । ३. MS. भित्तौ ।

१७५ । १. MS. पादैर्भ० । २. MS. मपह ।

१७६ । १. MS. याका । २. MS. रुषा । ३. MS. किञ्चिद् ।

१७७ । १. MS. पातति । २. MS. मुखं । ३. MS. तर ।

४. मूर्ध्यां । ५. MS. यान्ति ।

अन्तः पर्यस्त-नेत्रः प्रकटित-दशनः प्रेत-रङ्गः करङ्गा-
दङ्कस्थादस्थि-संस्थं स्थपुट-गत^४मपि क्रव्यमव्यग्रमस्ति ॥६९॥

॥ अथाद्भुतः ॥

१७८ चित्रं महानिष तवावतारः

क्व कान्तिरेषाऽभिनवैव भङ्गिः^१ ।

लोकोत्तरं धैर्यमहो प्रभावः

काप्याकृतिनूतन एष सर्गः ॥७०॥

॥ अथ शान्तः ॥

१८० अहो वा हारे वा कुसुम शयने वा दृषदि वा

मणो वा लोष्टे वा बलवति रिपौ वा सुहृदि वा ।

दृष्टे वा स्त्रीणे वा मम समदृशो यान्तु दिवसाः

क्वचित् पुण्यारण्ये शिव शिव शिवेति प्रलपतः ॥७१॥

एते काव्यप्रकाश-कृतोदाहृताः^१ ॥

इत्यग्निहोत-कुल-तिलकायमान-श्रीमदापाजिभट्ट-

सूनु-भास्कर-विरचितायां पद्यामृत-

तरङ्गिण्यां तृतीयस्तरङ्गः ॥

१७८ । १. MS. पृष्ठिपिंगे । २. MS. लभो । ३. MS. जग्धा ।

४. MS. संस्थपुनत ।

१७९ । १. MS. भङ्गि ।

१८० । १. For references, etc., see Appendix I, References, variant readings and notes.

अथ [चतुर्थः] अन्योक्ति-तरङ्गः

॥ तत्र श्रीचर्यस्य ॥

१८१ प्रोद्यत्^१-काल-कराल(fol. 6b)वाढ-बहल-ध्वान्त-प्रचण्डासुर-
त्रासापास्त^२-समस्त-दैवत-बल-क्षोणी-तलोद्धारणम् ।
मृयांसो विबुधाधिपादि-विबुधा मुग्धा^३मुधाडम्बराः
कर्तुं केऽपि न पारयन्ति भगवन्मार्तण्ड-पादैर्विना ॥१॥

१८२ गो-कण्ठात् कण्ठ-पाशान् मकुलित-वदनात्
पद्म^१-वृन्दाभिलिन्दान्
ध्वान्तासारात् त्रिलोकीमपि च गद-गणात् किञ्च
निद्रा-समद्रात् ।
कोकाब्धोकात्^२ लुदब्धेरखिल-सुरवरान्^३ मोचयत्यर्क-भूति-
र्यस्माद्दीनार्ति-माला-प्रशमन-कुशला भाग्यभाजां प्रसूतिः^४ ॥२॥

१८३ अजस्रं लसत्पद्मिनी^१वृन्द-सङ्गः^२
मधूनि प्रकामं^३ पिबन्तं मिलिन्दम्^४ ।
रविर्मोचयत्यज-कारा-गृ^५हेभ्यो
दयालुर्हि^६ नो दुष्टवह्नीष-दर्शी^६ ॥३॥
एते^७ मत्कृत-भास्कर-चरित्रात् ॥

१८१ । 1. B. प्रोत् । 2. B. त्रासापास्त । 3. E. no मुग्धा ।

१८२ । MS. B. पद्म । 2. MS. B. कौकान् शोकात् ।

3. MS. B. वारान् । 4. Found in E after v. 184.

१८३ । 1. B. पद्मिनी । 2. B. वृन्दं स । 3. E. प्रकामं । 4. E.
मिलिदं B. पिबन्ति लिन्दम् । 5. B. ग० । 6. B. दर्शी । 7. E.
एतौ ।

१८४ खद्योतो द्योतते^१ तावद् यावन्नोदयते शशी ।

उदिते तु सहस्रांशौ न खद्योतो न चन्द्रमाः ॥४॥

१८५ निमीलनाय^१ पद्मानामुदयायात्य-मेधसाम् ।

तमसामवकाशाय व्रजत्यस्तमही रविः^२ ॥५॥ कयोरप्येतौ^३ ॥

॥ अथ^१ चन्द्रस्य ॥

१८६ श्रीमाहेश्वर-मौलि-मण्डन-मणिवैश्वम्भरं लोचनं^२

त्वं रत्नाकर-सम्भवः किमपरं भूदेव-^३ देवो भवान् ।

यद्दालानल-सङ्ग-दोष-रभसाद्दह्यते^४ नो प्रजा

भ्वातस्तत् किमिहास्ति^५ ते सुमनसश्चित्रं^६ कलानां निधेः ॥६॥

१८७ निशाचरोऽपि दीनोऽपि^१ सकलङ्घोऽपि चन्द्रमाः ।

चकोरी-नयन-द्वन्द्वानन्द-मन्दिरतां गतः ॥७॥ भास्करस्येतौ ॥

१८८ अहो नक्षत्रराजस्य साभिमानं^१ विचेष्टितम् ।

परिच्छीणस्य^२ वक्रत्वं संपूर्णस्य सुवृत्तता ॥८॥

१८९ क्षीणः क्षीणः समीपत्वं पूर्णः पूर्णोऽतिदूरताम्^१ ।

उपैति मित्राद् यच्चन्द्रो युक्तं तन्मलिनात्मनः ॥९॥

१८४ । B. खद्योतते ।

१८५ । १. MS. निमि । २. Not found in E ; v. 180 is found here. ३. B. कुयोदप्येतौ ।

१८६ । १. E. no अथ in the heading. २. B लाचनं । ३. B. no देव । ४. E. ददह्यते । ५. B. दासि । ६. E. सुकनश्चित्रं ।

१८७ । १. E. सततं । “दीनः क्षययुक्तः...। यद्यप्येवंभूतस्तथापि स्त्रीयवर्गानानन्दयत्येवेति भावः” ।

१८८ । १. B. सासि । २. B. परिचक्ष ।

१८९ । १. B. दूरति, E. दूरता ।

॥ अथ^१मेघस्र ॥

१८० आश्वास्र पर्वत-कुलं तपनोष्ण-तप्तं^२

दुर्दाव-वह्नि-विधुराणि च काननानि ।

नाना-नदी-नद-शतानि च पूरयित्वा^३

रिक्तोऽसि यज्जलद^४ सैव तवोत्तमा^५ श्रीः ॥१०॥

१८१ आश्रयः कियतामेष तरुः सन्मार्गमाश्रितः ।

पाथोद सिच्यतां^१ काले नोपेक्ष्यो^२ दूर इत्यतः ॥११॥

१८२ चातकः^१ स्नानुमानेन जलं प्रार्थयतेऽम्बु-दात् ।

स स्वीदार्यतया नित्यं प्लावयत्यम्बु-ना महीम् ॥१२॥

१८३ वातैर्विशोषय विभीषय भीम-^१नादैः

संचूर्णय^२ त्वमथवा करकामिधातैः^३ ।

त्वहारि-बिन्दु-^४प(fol. 7a)रिपालित-जीवितस्र

नान्या गतिर्भवति वारिद चातकस्य^५ ॥१३॥ केषामप्येते ॥

१८४ दव-दहन-जटाल-ज्वाल-^१जालाहतानां

परिगलित-लतानां ग्ला^२यतां भूरुहाणाम् ।

अयि^३ जलधर शैल-श्रेणि-^४शृङ्गेषु तोयं

वितरसि बहु^५ कोऽयं^६ श्रीमदस्तावकीनः ॥१४॥

पण्डितराजस्र ॥

१८० । 1. E. no अथ । 2. B. नोष्णतप्तं । 3. E. पूरितानि ।

4. E. यूज्जलद । 5. E. तवोभमा ।

१८१ । 1. B. सिच्यता । 2. E. पेक्षो । १८२ । 1. B. चातक ।

१८३ । 1. B. भीति । 2. B. संचूर्णय । 3. B. धातैः । 4. B. विंड । 5. E. चातकः ।

१८४ । 1. B. no ज्वाल । 2. E. स्ना० । 3. B. अपि ।

4. B. श्रेणि । 5. E. no बहु । 6. B. कोप ।

१८५ जलधर जलभर-निकरैरपहर परितापमुद्धतं जगतः ।

नो चेदपसर दूरं हिमकर-कर-^१दर्शनं वितर ॥१५॥

चन्द्र-कवेः^२ ॥

१८६ अनन्याश्रित-चित्तेन सेवितोऽपि च वारिदः ।

सिञ्चेन्न [चेत्] तदा मन्ये चातकस्यैव पातकम् ॥१६॥

१८७ भुवन-त्रय-जीवनं ददानो

न समानो भवतो^१ व्यलोकि^२ लोके ।

कुरु मा पु^३रतो मलीमसाङ्गं^४

घन साङ्गं निज-दानमीहसे चेत् ॥१७॥

॥ अथ सिंहसप्त^१ ॥

१८८ निज-हत-पशु-मांसैरेव^२ कालातिवाही^३

जगति जयति धीरः सिंहिका-सनु-हीरः^४ ।

खर-नखर-विदीर्णो^१ इण्ड-वेतण्ड-गण्ड-

प्रकटित-विमलोद्यत्-कीर्ति-चण्ड-प्रतापः ॥१८॥

भास्करस्यैत^४ ॥

१८५। 1. B. no 'र'। 2. B. चन्द्रकः।

१८६। 1. This verse is missing in MS. B. Jayarāma, however, comments upon v. 123 and says "जलधरेत्यादि-श्लोक-द्वयं स्पष्टार्थम्"। As he comments upon v. 195 as well in details, it is certain that the commentator meant by s'loka-dvaya v. no. 194 as well.

१८७। 1. E. भवता। 2. B. no लोकि। 3. B. पुरु। 4. B. साङ्ग। 5. B. ॥१६-१७॥

१८८। 1. E. no अथ सिंहसप्त। 2. B. रेक। 3. B. वाहि; E. वाहा। 4. E. हारः; B. सनुहीरः। 4. E. स्यैतौ।

१८८ समरं समरस्य^१ मीरितं लघुभिः सङ्गतमप्यसङ्गतम् ।
इति मौनमुपैति केसरी सरमा-सूनुरतिप्रगल्भते^२ ॥१८॥

२०० दिगन्ते शूयन्ते मद-मलिन-गण्डाः कर^१ टिनः
करिण्यः कारुण्यास्पदमसम^२-श्रीलाः खलु मृगाः ।
इदानीं^३ लोकेऽस्मिन्ननुपम-शिखानां पुनरयं
नखानां पाण्डित्यं^४ प्रकटयतु कस्मिन्मृगपतिः ॥२०॥

पाण्डितराजस्य ॥

२०१ दिङ्नागाः^१ प्रतिपेदिरे प्रथमतो जात्यैव जेतव्यतां^२
सम्भाव्य-स्पृष्ट-विक्रमोऽथ वृषभो गौरेव गौरोपतेः ।
विक्रान्ते निकषं^३ करोतु कतमं^४ नाम त्रिलोकी-तले
कण्ठेकाल-कुटुम्बिनी-करुणया सिक्तः स कण्ठीरवः^५ ॥२१॥
वंशीधर-मिश्रस्य ॥

॥ अथ गजस्य^१ ॥

२०२ शनैरधिरणाङ्गनं खुर-पुटावली-रिङ्गणं
विमुञ्चत तुरङ्गमाः किमिह छेपिताडम्बरैः ।

१८८ । १. B. रम्य । २. B. रिति प्रगल्भयते । “अत्र वेतालीयं
हृन्दः । तल्लक्ष्यन्तु वृत्तरत्नाकर-सेतौ पिटचरयोः स्पष्टीकृतम् ॥”

२०० । १. E. करि । २. B. दसम । ३. B. दानी । ४. B. सं ।

२०१ । १. B. दिङ्गीगाः । २. B. तव्यः ता । ३. B. E. निकषः ।
४. E. कृतमं । ५. “अद्यैतस्यान्यापदेशस्य दिङ्मौन्द्र-शाहजान-महिष्याः
सेवको वंशीधर-नामा कविर्येनान्यापदेश-पद्येन प्रत्युत्तरमदात्तदुपन्यस्यति
दिङ्नागा इति...। यदि वृषभे गौरोपति-सम्बन्धेन विक्रमः सम्भाव्यते
तथा मय्यपि कण्ठेकाल-कुटुम्बिनी-सम्बन्धेन स तुल्य एव, परन्तु वृषभे
जाति-कृता विक्रम-संभावना नैव प्रादुर्भवेदिति ध्वनयन्नाह कण्ठेकाल
इत्यादिना...” ।

भ्रमदभ्रमर-मण्डली-मिलदमन्द-गण्ड-स्थल-
खलनन्द-विघूर्णितोऽभिसुखमेति दन्तावलः^२ ॥२२॥

भास्करस्य ॥

२०३ ऊर्णा^१ नैष दधाति^१ नैव^२ विषयो वाहस्य दोहस्य^३ वा
तृप्तिर्नास्य महोदरस्य बहुभिर्घासैः पलालै^४रपि ।
हा कष्टं^५ कथमस्य पृष्ठ-शिखरे गोणी समारोप्यते
को गृह्णाति कपर्दकैरलमिति ग्रास्यैर्गजो हस्यते^६ ॥२३॥

२०४ ग्रासाद् गलित-सिक्थस्य का हानिः करिणी भवेत् ।
पिपीलिकस्तु^१ तेनैव सकुटुम्बोऽपि^२ जीवति ॥२४॥

२०५ बन्धनस्योऽपि मातङ्गः सहस्र-भरण-क्षमः ।
अपि स्वच्छन्दचारो ह्या^१ स्त्रो^२दरेणापि दुःखितः ॥२५॥
केषा^३मप्येते ॥

॥ अथ कोकिलः ॥

२०६ रणति काक-कुले जन-मण्डितः
पिक-युवा कल-कूजित-पण्डितः ।
वितनुयाद्यदि मञ्जुल^१-भारतीं
कथमनेन समो न भवेद्यम् ॥२६॥

२०२ । 1. E. no अथ गजस्य । 2. E. वदकः ।

२०३ । 1. B. जहाति । 2. B. वैव । 3. B. no दोहस्य ।

4. B. घासै पलालै । 5. B. काष्ठं । 6. B. हास्यते ।

२०४ । 1. B. पिपीलस्तु । 2. B. सकुम्बोऽपि ; E सकुटुम्बोप ।

२०५ । 1. B. प्रव । 1. B. स्वा । 3. F. कपा ।

२०६ । 1. B. मंजुल ।

२०७ मोनमाचरति काक-कदम्बे^१

कोकिलो निज-गिरां^२ गरिमाणम् ।

न प्रकाशयति चेन्महिमानं

प्राप्नुयात् कथमयं कथयन्तु ॥२७॥

भास्करस्यैतौ ॥

२०८ येनाऽऽनन्दमये^१ वसन्त-समये सौरभ्य-हेला-मिलद्-

भृङ्गाली-^२ मुखरे रसाल-शिखरे नीताः^३ पुरा वासराः^४ ।

आः^५ कालस्य वशेन^६ कोकिल-युवा सोऽप्यद्य सर्वा दिशः

खेलद्वायस-चञ्चु-घात-^७ विगलन्मूर्धा मुहुः^८ धावति ॥२८॥

भेरीभाङ्गारस्य^९ ॥

२०९ काकैः सह विवृद्धस्य कोकिलस्य कला^१गिरः ।

खल-सङ्गोऽपि नैष्ठुर्यं^२ कल्याण-प्रकृतेः^३ कुतः ॥२९॥

शार्ङ्गधरस्य^४ ॥

२१० अस्यां सखे वधिर-लोक-निवास^१-भूमौ

किं कूजितेन किल कोकिल^२ कोमलेन ।

एते हि दैव-हतकास्तदभिन्न-वर्णं

त्वां काकमेव कलयन्ति^३ कलानभिज्ञाः ॥३०॥ कस्यापि ॥

२०७। १. B. देवे। २. E. गिरिं।

२०८। १. B. add. r. वसं। २. B. लो। ३. B. नाताः।

४. B. वाससराः। ५. E. आ। ६. B. add. r. कोकिल-युवा
सोऽप्यवशेन। ७. B. पात। ८. B. मुहुहु। ९. B. भाङ्गारस्य।

२०९। १. B. काला। २. B. नैष्ठुर्यं। ३. E. प्रकृते। ४. E.
धरस्य, B. शार्ङ्गधरस्य।

२१०। १. B. सि। २. B. no कोकिल। ३. B. कलपंलि।

॥ अथ भ्रमरः^१ ॥

२११ करि-कपोल-मदोद्धत-बुद्धितो

मलिन-पङ्कज-वृन्दमिहाऽऽश्रयन् ।

कनक-गौरमसुं नव-चम्पकं

मधुप चञ्चल मुञ्चसि किं सुधा ॥३१॥

भास्करस्य ॥

२१२ भ्रमर^१ भ्रमता दिगन्त^२-देशे

क्वचिदासादितमौचितं श्रुतं^३ वा ।

वद^४ सत्यमपास्य पक्षपातं^५

यदि जातो^६-कुसुमानुकारि पुष्पम् ॥३२॥

देवगणस्य^७ ॥

२१३ समुपागतवति दैवादवहेलां कुटज मधुकरे मा गाः ।

मकरन्द-तुन्दि^१ लानामर^२ विन्दानामयं^३ महामान्यः^४ ॥३३॥

पण्डितराजस्य ॥

२१४ अपसर मधुकर दूरं परिमल-बहलेऽपि केतकी-कुसुमे ।

इह नहि मधु-लव-लेशो भवति पुरा धूलि-धूसरं वदनम् ॥३४॥

२१५ दग्धा सा वकुलावली कवलितास्ते ते रसाल-द्रुमाः

स्रुष्टास्तेऽपि विनिद्र-पुष्प^१-पटली-पीतातपाः पादपाः ।

२११। १. B. no अथ भ्रमरः ।

२१२। १. B. no भ्रमर । २. B. दिगन्त ; E. दिगत । ३. B. दिनमौचितं श्रुत् E. दितं भचितं मतं । ४. B. वद । ५. B. पात । ६. E. जातां । ७. B. देवगण-देवस्य ।

२१३। १. B-E. तुदि । २. B. नर । ३. B. मय । ४. B. मान्य ।

भ्रातर्यङ्ग^२ दवाग्निना वनमिदं वल्मीक-शेषं कृतं^३
किं संप्रत्यपि^४ काननान्तर-परिस्पन्दाय^५ मन्दायसे^६ ॥३५॥

२१६ स्वामोद-वासित-समग्र-दिगन्तराला
रक्ता मनोहर-शिखा सुकुमार-मूर्तिः । (fol. 8a)
सेव्या सरोज-कलिका तु यदैव जाता
नीतस्तदैव विधिना मधुपोऽन्य-देशम् ॥३६॥

२१७ अनुसरति कपोलं^१ भ्रमरः श्रवण-युगेन^२ ताड्यमानोऽपि ।
गणयति न तिरस्कारं^३ दानान्य-विलोचनी नीचः ॥३७॥
केषामप्येते^४ ॥

॥ अयं हंसस्य ॥

२१८ हित्वा सेवां तस्य रत्ना^१ करस्य
प्रीतिं^२ स्तोके मानसे मानसेन ।
धत्ते योऽसौ निस्पृहः सर्वदाऽस्मा-
हंसादन्यो^३ नास्ति धन्यो धरण्याम् ॥३८॥ भास्करस्य ॥

२१९ यः सन्तापमपाकरोति जगतां यश्चोपकार-क्षमः
सर्वेषाममृतात्मकेन वपुषा^१ प्रीणाति नेत्राणि यः ।
तस्यापुत्रन्तिसम्बुदस्य सहसे^२ यन्न त्वमेतावता
वर्णेनैव परं मराल धवलः कृष्ण^३ चरित्रै रसि ॥३९॥
श्रीजयदेवस्य ॥

२१५ । 1. E. विनिपुष्प । 2. B. मृङ्ग । 3. B. शेषक । 4. B.
संप्रत्यपि । 5. B. पन्दाय । 6. B. यते ।

२१७ । 1. B. ल । 2. B. श्रवणेन । 3. B. र । 4. E.
no केषामप्येते ।

२१८ । 1. B. रत्नी । 2. E. प्रीतिः । 3. E. हन्त्यो ।

२१९ । 1. B. वपुषा । 2. E. सहसे । 3. E. कृच्छ ।

२२० अपसरणमेव शरणं^१ मौनं वा तत्र राजहंसस्य ।

कटु रटति निकटवर्ती वाचाटष्टिदिभो^२ यत्र^३ ॥४०॥

२२१ नद्यो नीचतरा दुराप-पयसो नीचाः पयोराशयः

क्षारा दुष्ट^१-वकोट-सङ्कट-तटोद्देशास्ताडागादयः ।

भ्रान्त्वा^२ भूतलमाकलय्य^३ सकलानभोनिवेशानिति^४

त्वां भो मानस संस्मरन्^५ पुनरसौ हंसः समभ्यागतः ॥४१॥

॥ अथ शुकस्य ॥

२२२ उच्चैरेष तरुः फलञ्च विपुलं दृष्ट्वैव^१ हृष्टः शुकः

पक्व^२ शालि-वनं विहाय जडधास्तं^३ नारिकेलं गतः ।

तत्राऽऽरुह्य बुभुक्षितेन मनसा यत्रः कृतो भेदनेऽ^४-

प्याशा तस्य न केवलं विगलिता चञ्चुर्गता चूर्णताम्^५ ॥४२॥

॥ चातकस्य ॥

२२३ एक एव खगो मानी चिरं जीवति चातकः ।

पिपासितोऽपि^१ स्त्रियते याचते वा पुरन्दरम् ॥४३॥

केषामपेति ॥

॥ चकोरस्य ॥

२२४ निर्मलमम्बरमभितो भविष्यति घनालि-डम्बरस्य^१ लयः ।

आयास्यति शरदेषा यत्र विशेषात् कलानिधे^२ रुदयः ॥४४॥

२२० । १. B. रण । २. B. टष्टिदिभो ; E. दृष्टिदिभो ।

३. B. यत्र ।

२२१ । १. E. दृष्ट । २. B. क्रान्त्वा । ३. B. भूतमलाकलय्य ।

४. B. नपि । ५. E. स्मरत् ।

२२२ । १. B. दृष्ट्वैव ; E. दृष्ट्वैव । २. B. पक्व । ३. E. स्तां ।

४. B. भदने । ५. B. ता ।

२२३ । १. E. वपि ।

२२४ । १. B. घवलिदुम्बरस्य । २. B. कलानिधे ।

२२५ समुदेष्टति मम दैवं मुदे^१ सदैवं समीहमानस्य ।

परिणति^२रधुना नियतेरुदिताया अपि चकोर-^३लोकस्य ॥४५॥

२२६ द्विजराजैकाधीना^१ऽमुदिन^२नवोनाऽस्ति कस्य नो विदिता ।

अलमतिपल्लवितेन स्वतः प्रवृत्तेषु विज्ञेषु ॥४६॥ [विशेषकम्]

भास्करस्यैते^३ ॥

॥ अथ वृक्षाणाम् ॥

[तत्र रसालस्य]

२२७ भूरिशो यदपि सन्ति कानने

शाखिनः^१ फल-विशेषशालिनः ।

कोकि^२लस्य तदपोह मानस'

नो रसालमपहाय तुष्यति^३ ॥४७॥ भास्करस्य ॥

२२८ सन्ति यद्यपि भूयांसो रसाल तव कोकिलाः ।

तथापि पालितः पूर्वं पाल^१नी(fol. 8b)यो मधुव्रतः^२ ॥४८॥

२२९ न^१ तादृक् कर्पूरे^२ नहि मलयजे नो मृगमदे

फले वा पुष्पे वा त्वयि मिलति यादृक् परिमलः ।

परं त्वं को दोषस्त्वयि खलु रसाले यदधिकः

पिके वा काके वा गुरु-लघु-विशेषो न विहितः ॥४९॥

२२५। 1. E. no मुदे; B. मूदेरु। 2. E. पराणति।

3. E. चोकोर।

२२६। 1. E. वाधीना। 2. B. चरुष्ठिन। 3. E. स्यैतौ।

२२७। 1. B. शाखिनः। 2. B. कैकि। 3. E. मपहातुमिच्छति।

२२८। 1. E. साल। 2. B. व्रत।

२२९। 1. E. no न। 2. B. पूरे।

२३० येऽमी ते मुकुलोदगमादनुदिनं त्वामाश्रिताः षट्पदा-
स्ते भ्राम्यन्ति फलाद्बहिर्वाह^१रहो दृष्टा^२ न सम्भाषसे ।
ये कीटास्तव दृक्पथञ्च न गतास्ते प्रस्थितास्त्वन्तरे
धिक् त्वां चूत^३तरो परापर-परिज्ञानानभिज्ञो भवान् ॥५०॥

२३१ अन^१र्घ्यं सौन्दर्यं^२ जगदुपरि माधुर्य-लहरी-
परोतं^३ सोरभ्यं दिशि दिशि^४ रसैक-व्यसनिता^५ ।
इति प्रीत्याऽस्माभिस्त्वयि खलु रसाले व्यवसितं
क एवं जानीते यदसि कटु-कीटैरुपहतः^६ ॥५१॥ केषामपेति ॥

[पनसस्य]

२३२ आमन्त्रणा सुरभिणा मरुता कृता^१दौ
दत्तं^२ फलं च पुरतः कटु कण्टकाख्यम् ।
भग्नं सुखं विमुखता^३ च ततः शुकानां
राक्षां पुरः पनस कौर्तिरियं तवैव ॥५२॥
अन्योक्ति-कण्ठाभरणात् ॥

[नारिकेलस्य]

२३३ प्रथम-वयसि दत्तं तोयमल्पं स्मरन्तः
शिरसि नि^१हित-भारा नारिकेला वहन्ति ।
सलिल^२ममृतकल्पं ददुराजीवनान्तं
नहि कृतमुपकारं साधवो^३ विस्मरन्ति ॥५३॥

२३० । 1. E. फलाद्बहिर्वाहो । 2. B-E. दृष्टा । 4. E. च्युत ।

२३१ । 1. B. भन । 2. B. न्दर्य ; E. दर्य । 3. E. परोतं ।

4. B. द्विशि । 5. E. निनाम् । 6. E. हितः ।

२३२ । 1. E. कृता । 2. B. धत्ते । 3. B. तो ।

२३३ । 1. B. वि । 2. B. भुवन । 3. B. धवौ ।

[दाडिमस्य]

२३४ परार्थैक-प्रीत्या फल-परिणतौ दाडिम-तरु^१-
बहि^२बीजं धत्ते प्रकृति-सुभगोद्गार-मधुरः^३ ।
अये पापः^४ क्रोडीकृत-^५सकल-कोशस्तु पनसो
वकैः काकैर्भु^६क्तो वरमिह विलीनः स्वयमपि । ५४॥

[कदली-तरोः]

२३५ पत्र^१ भोजन-सौख्यदं कदलकं^२ देवादि^३-सन्तोषदं
पुष्पं व्यञ्जन^४मुत्तमञ्च^५ भवतो मूलं दरिद्रौदनः ।
दीन^६ शीत-हरं दलं गत-रसं^७ अन्ये हितं मालिनं
धन्यस्त्वं कदलो-तरो पर-हित-व्यापार-मात्रोदयः^८ ॥ ५५॥

[वदरी-तरोः]

२३६ श्रीमद्वसन्त भव^१दभुगदयेन वृक्षाः
के[नाम^२(?) वा न] पुष्प-फल^३-पल्लव-शालिनः^४ सुगः ।
अस्माकमल्प-तपसां वदरी-तरूणां^५
भ्रष्टं फलं चिर-शिखापि जनैर्वि^६लूना ॥ ५६॥

[चम्पकस्य]

२३७ चेन्नाऽऽदृत^१स्त्वमलिना [मलिना] शयेन
किं तेन चम्पक विषादसुरीकरोषि ।

२३४ । १. B. मरु । २. B. बहि । ३. B. र । ४. B-E.
पाप । ५. B. क्रोडकत ।

२३५ । १. B. पत्रो । २. E. कलकदं । ३. E. देनादि । ४. B.
जन । ५. B. मं हि । ६. E. दीन । ७. B. गतरस । ८. B. दय ।

२३६ । १. B. श्रीमदं सम्वद । २. B. नास । ३. B. कलल ।
४. B. शालिन ; E. पल्लशालिसः । ५. B. रुखात् । ६. B. व्यं ।

वि^२खाभिराम-नव-नोरद-नील-वेषाः

केशाः^३ कुशेशय-दृशः कुशलो^४भवन्तु ॥५७॥

[केतकस्य]

२३८ एकेन चेत् परिहृतोऽसि महेश्वरेण

किं खेदमा^१वहसि केतक^२निर्गुणोऽसौ ।

अन्ये न किं जगति सन्ति परं^३ गुणज्ञा

ये त्वां वहन्ति^४ शिरसा नरदेव-देवाः ॥५८॥

(fol. 9a)

[पलाशस्य]

२३९ गुच्छान् पौष्पानच्छ^१-माणिक्य-शोभान्

स्वर्नारीभिर्वीक्ष्य^२ सम्यक्^३ परोतः ।

इन्द्रोद्याने स्थापितो^४ रत्न-वेद्यां^५

कामान् दुग्धे^६ कुत्र मुग्धे प^७लाशः ॥५९॥

अन्योक्ति-कण्ठाभरणात्^८ ॥

[अशोकस्य]

२४० किन्ते नम्रतया किमुन्नततया किन्ते^१ घनच्छायया

किन्ते पल्लव-लीलया किमनया चाशोक पुष्प-श्रिया ।

२३७ । 1. B. दत । 2. B. no वि । 3. B. केशा ।

4. E. कुशल ।

२३८ । 1. B. मां । 2. B. no क । 3. B. परे ।

4. E. no ति ।

२३९ । 1. B. नच । 2. B. वीक्ष्य । 3. B. सम्य । 4. E. पिते । 5. B. विद्यां । 6. B. दुग्धे । 7. B. ख । 8. B.

कण्ठाभरण्य तु ।

यत्त्वन्मूल-निषण्^२-खिन्न-पथिक-स्तोमः^३ सुवन्नर्थ^४यन्
न खादूनि मृदूनि^५ खादति फलान्याकण्ठमुत्कण्ठितः^६ ॥६०॥
कस्यापि ॥

[निम्बस्य]

२४१ यदि चन्दन-चम्पकाम्रवल्ली-वनन्यजा^१ सहभूय कृतकानाम् ।
अमृतोप^२चित्सुधापि मातनंहि^३ निम्बो [निज] निम्बतां^४
जहाति ॥६१॥ सन्ध्याकण्ठाभरणात् ॥
॥ कमलस्य ॥

२४२ पतुः स्वस्य विवस्वतो^१ भगवतो या प्रीति-पात्रं परं
बिभ्राणा पति-देवता-धुरमहो प्राणान्त^२-कालेऽपि या^३ ।
याऽभूर्निर्मल-^४नीरतो हरि-करे^५ यत्संभवानां^६ स्थितिः
सा त्वं पद्मिनि^७ कण्ठकैः सह मिलस्येतन्न ते साम्प्रतम् ॥६२॥

२४३ मित्रत्वं मधुपर्षु कण्ठक-कुलैः सङ्गो जनिः पङ्क्तो
वैमुख्यञ्च कला^१निधेः समुदये दोषैरमोभिर्वृतः^२ ।
इत्थं यद्यपि पङ्क्तजं तदपि तत् पद्मा स्वसङ्गाकरो-^३
ज्जानौमो^४ वयमेक^५मेव हि गुणं^६ हर्षोऽ^७स्य मित्रोदये ॥६३॥
भास्करस्येतौ ॥

२४० । १. B. कितो । २. B. प्रणय । ३. B-E. न । ४. B.
थंय । ६. B. तत्स्वादूनि मृदूनि । ६. B. कटिता ।

२४१ । १. B. जखा । २. B. तोपि । ३. B. नहि । ४. B.
नितनिम्बतां ।

२४२ । १. B. स्वतौ । २. B. न्तु । ३. B. यो । ४. E.
निर्मल । ५. E. करि । ६. E. यस्य भयानां । ७. B. पद्मिनि ।

२४३ । १. B. कलो । २. B. रमौमिष्ठत । ३. B. करोत् । ४. E.
सौमो । ५. B. no एकं । ६. B. गुण । ७. E. हर्षो ।

२४४ त्वं कासार-विभूषणं त्वयि समुत्पन्नेऽम्बु^१-निदूषणं
 दृष्ट्वा हृष्य^२सि पृषणं तव जनानन्दाय शुश्रूषणम् ।
 माधुर्यैक-निधान-मध्वविरलोदञ्चत्^३-सुगन्धाऽम्बुज^४
 त्वामप्राप्य^५ मधु^६व्रता वत वने भ्राम्यन्ति ता^७म्यन्ति च^८
 ॥६४॥ तैलङ्ग-विश्वम्भर-भट्टस्य ॥

[रत्नाकरस्य]

२४५ रत्नामृते च गाम्भीर्यं बन्धो सिन्धो मुधा तव ।
 तीर-वासि^१-पिपासापि^२ न गता^३ तोयतो^४ यतः^५ ॥६५॥
 भास्करस्य^६ ॥

२४६ पौत्वा गजैन्त्यपस्ते दिशि दिशि जलदास्त्वं शरण्यो गिरीणां
 सूत्राम^१-वास-भाजां विबुध^२-विटपिनां जम्ब-भूमिस्त्वमेव ।
 गाम्भीर्यं तच्च तादृक् त्वयि सलिलनिधे किन्तु विज्ञापयमेतत्
 सर्वोपायेन मैत्रावरुणि-मुनि-क्षपा-दृष्टयः काङ्क्षणीयाः ॥६६॥
 तैलङ्ग-हरिभट्टस्य ॥

२४७ आदाय वारि परितः सरितां सुखेभ्यः
 किं तावदर्जितमनेन^१ दुरणं^२ वेन ।
 क्षारीकृतञ्च वडवा-दहने हुतञ्च
 पाताल-कुक्षि-कुहरे विनिवेशितञ्च ॥६७॥ कस्यापि ॥

२४४। १. E. चेषु। २. E. दृष्य। ३. B. दचत्। ४. E.
 वुज। ५. B. त्वाद्राप्य। ६. B. मधु। ७. E. आ। ८. B. चा।

२४५। १. B. वासा। २. B. पिपासापि। ३. B. ग। ४. B.
 पतो। ५. B. पत। ६. MS. B. ends here.

२४६। १. MS. सूत्राम। २. MS. विविध।

२४७। १. MS. मनेन। २. MS. दुरवर्ण।

॥ शङ्खस्य ॥

२४८ चुम्बितोऽपि हरिणा खलु शङ्खः^१

सृजितोऽप्युदधिना जल-धूरैः ।

वर्जितोऽपि यदपीह शिवेन

वक्रतां तदपि नैव जहाति ॥६८॥ भास्करस्य ॥

२४९ कौट-गृहं कुटिलोऽन्तः^१ कठिनः^२ क्षाराब्ज-सम्भवः शून्यः ।

शङ्खः श्रीपति-निकटं केन गुणेन (fol. 9b) स्थितिं लेभे ॥६९॥

शार्ङ्गधरस्य ॥

॥ तडागस्य ॥

२५० क्रीडः^१ क्रीडतु कूर्दतां च कुररः कङ्कः परिष्वज्यतां

मद्गुर्माद्यतु^२ सारसश्च रसतु प्रोङ्खीयतां टिट्थिभिः^३ ।

भेकाः^४ सन्तु वक्रा वसन्तु चरतु^५ स्वच्छन्दमाटिस्तटे

हंघो पञ्चसरः कुतः कतिपयैर्हंसेर्विना श्रीस्तव ॥७०॥

॥ कूपस्य ॥

२५१ ब्रूमो गम्भीर-कूपस्य कूपस्य सरसस्य किम् ।

चरित्रं यद्दद्यात्पि गुणिभ्यो निज-जीवनम् ॥७१॥

भास्करस्य ॥

२५२ नितरां नीचोऽस्मोति त्वं खेदं कूप मा कदापि कृथाः ।

अत्यन्त-सरस-हृदयो यतः परेषां गुणग्र^१हीताऽसि ॥७२॥

पण्डित-राजस्य ॥

२४८ । 1. MS. शङ्ख ।

२४९ । MS. लतः । 2. MS, no कठिनः ।

२५० । 1. M. क्रीचः । 2. MS. चतु । 3. दिट्थिभिः । 4. MS. का । 5. MS. चरतुः । २५२ । MS. गृ ।

[जलस्र]

२५३ शैत्यं नाम गुणस्तवैव तदनु स्वाभाविकी स्वच्छता
 किं ब्रूमः शुचितां भजन्तश्चयः स्पर्शेन यस्यापरि ।
 किञ्चातः परमुच्यते सुति-पदं यज्जीवनं जीविनां
 त्वं चेन्नीच-पथेन गच्छसि पयः कल्वां निरोद्धुं क्षमः ॥७३॥

॥ अस्योत्तरम् ॥

२५४ तापो नापगत^१स्तृषा न च क्लृप्ता धीता न धूलौ तनो-
 र्न^२ स्वच्छन्दमकारि कन्द-कवलः^३ का नाम केलौ^४-कथा ।
 दूरोन्मुक्त-करेण हन्त करिणा स्पृष्टाऽपि नो पद्मिनी
 प्रारब्धो मधुपैरकारणमहो भङ्गार-कोलाहलः ॥७४॥

॥ दावानलस्य ॥

२५५ हे दावा^१नल शैलाग्र-वासिनः साधु-शाखिनः ।
 मुग्ध व्यर्थं त्वया दग्धाः प्रेरितेन प्रभञ्जनैः ॥७५॥ कस्यापि ॥

॥ कस्तूरिकायाः ॥

२५६ जन्म-स्थानं न खलु विमलं दर्शनीयो न वर्णो
 दूरे पुंसां वपुषि रचना पङ्क-शङ्कां तनोति ।
 यद्यपेयवं सकल-सुरभि-द्रव्य-गर्वापहारी
 को जानीते परिमल-गुणः कोश-कस्तूरिकायाः ॥७६॥
 विद्यापतेः ॥

॥ दुन्दुभेः ॥

२५७ चर्मणा समवगुण्ठिताननो
 रज्ज्-बन्धन-कदर्थितोऽपि सन् ।

२५४ । 1. MS. गता । 2. न । 3. कवल । 4. कली ।

२५५ । 1. MS. लावा ।

ताडितोऽपि^१ लङ्कटेन निष्ठुरं

भण्ड डिण्डिम नदन्न लज्जसे ॥७७॥ कसपापि ॥

॥ सं^१कीर्णः ॥

२५८ आकारिण नरिण वानर-युवा वाहेन वालीयको
व्याघ्रेणैवरथो(?) गवापि गवयः सिंहेन कौलीयकः ।
श्यामाङ्गेन पिकेन काक इति [च] स्पर्धानुबद्धादरा
यद्यप्यत्र तथापि तद्गुण-गणस्यांशं लभन्ते न ते ॥७८॥
भट्ट-नीलकण्ठस्य ॥

२५९ माकन्द-वृन्दमपचाय गता पिकाली
ह्रित्वाऽरविन्द-मकरन्दमथो मिलि^१न्दाः ।
अन्याटवीं कुमतिती यदि ते भ्रमन्ति
तुथन्तु हन्त वद सुन्दरि के मिलि^२न्दाः ॥७९॥
इत्यग्निहोत्र(fol. 10a) कुल-तिलकायमान-श्रीमदा-
पाजिभट्ट-सूनु-भास्कर-विरचितायां पद्यामृत-
तरङ्गिण्यां चतुर्थस्तरङ्गः* ॥

२५७। 1. MS. सि।

२५८। 1. MS. स।

२५९। 1. MS. मलि। 2. मलि।

* MS. E. has the whole of the fourth Taraṅga where-
as MS. B. preserves only the first 65 verses of the same.

[पञ्चमः प्रशस्तादि-तरङ्गः]

॥ अथ प्रशस्तयः ॥

तत्रादौ प्रशस्तस्य नाम्नः पूर्वं श्रीशब्द-संख्यानियम-सम्प्रदायः ।

२६० षड्गुरोः स्वामिनः पञ्च द्वौ भ्रातुर्विगुणा^१ रिपौ ।

श्रीशब्दानां त्रयं मित्रे हेयकैकं पुत्र-भार्ययोः^२ ॥१॥

॥ अथ भक्ति-लक्षणम् ॥

२६१ त्यक्तान्य-ममता^१ विष्णौ ममता प्रेम-संयुता ।

भक्तिरितुच्यते भीष्म^२-प्रह्लादार्युन-नारदैः ॥१॥ इति

सा द्विधा, साधन-फल-भेदात् । तत्राद्या—

२६२ अवरणं कीर्तनं विष्णोः स्मरणं पाद-सेवनम् ।

अर्चनं वन्दनं दास्यं सख्यमात्म-निवेदनम् ॥२॥

२६३ विष्णोस्तु अवरणे परिच्छिदभवद्वैयासकिः कीर्तने

प्रह्लादः स्मरणे तदङ्घ्रि-भजने लक्ष्मीः पृथुः पूजने ।

अक्र रत्नविवन्दने कपिपतिर्दास्ये च सख्येऽर्जुनः

सर्वस्वात्म-निवेदने वलिरभूत् कैवल्यमेघां पदम् ॥३॥

॥ तत्र अवरणं यथा ॥

२६४ चेतस्तरो शोक-निदाघ-भास्व-

द्वाधामगाधां यदि हातुमिच्छेः ।

२६० । 1. MS. भृत्येका द्विगुणा । 2. MS. E. breaks off here.

२६१ । 1. MS. तां । 2. MS. भिष्म ।

तदा पिबेह श्रुति-पान-पात्रैः

श्रीराम-नामानृतमेव भूयः ॥४॥ भास्करस्य ॥

२६५ संसार-सिन्धुमतिदुस्तरमुत्तितीर्षो-

नान्यः प्लवो भगवतः पुरुषो^१त्तमस्य ।

लीला-कथा-रस-निषेवणमन्तरेण

पुंसो भवेद्विविध-दुःख-दवादितस्य ॥५॥ स्कन्दपुराणात् ॥

॥ अथ कीर्तनम् ॥

२६६ वेदस्याध्ययनं कृतं परिचितं शास्त्रं पुराणं श्रुतं

सर्वं (fol. 1b) [व्यर्थ]-मिदं पदं न कमलाकान्तस्य चेत्

कीर्तितम् ।

उत्खातं सदृशीकृतं विरचितः सेकोऽश्वसा भूयसा

सर्वं निष्फलमालवाल-वलये क्षिप्तं न वीजं यदि ॥६॥

भानुकरस्य ॥

२६७ हरिनाम हेम सुलभं सुप्रमोत्तमतमं^१ रत्नम् ।

सुलभो मानस-शिल्पी कण्ठाभरणं कुतो न कुरुषे [तत्] ॥७॥

चन्द्रचूडस्य ॥

२६८ कलेदोष-निधे राजन्नस्ति^१ हेयको महान् गुणः ।

कीर्तनादेव कृष्णस्य सुक्त-बन्धः परं व्रजेत् ॥८॥

गरुड-पुराणात् ॥

२६९ रसयतं^१ मम रसने नामानृतमादरेण कंसारिः ।

दुरितासार-विधौवो येन न बाधेत संसारे ॥९॥

भास्करस्य ॥

२६५ । 1. MS. पा ।

२६७ । 1. MS. मोत्तमतं ।

२६८ । 1. MS. नस्ति ।

२६९ । MS. 1. तां ।

॥ अथ स्मरणम् ॥

- २७० वैरेण यं नृपतयः शिशुपाल-पौण्ड्र-
 शास्वादयो गति-विलास-विलोकनादयैः ।
 ध्यायन्त आहृत-धियः शयनासनादौ
 तत्साम्यमापुरनुरक्त-धियां पुनः किम् ॥१०॥ पद्मपुराणात् ॥
- २७१ मध्याह्नार्क-मरोचिकास्त्रिव प्रयःपूरो यदज्ञानतः
 खं वायुर्ज्वलनो जलं क्षितिरिति त्रैलोक्यमुन्मीलति ।
 यत्तत्त्वं विदुषां निमीलति पुनः स्वर्गभोगि-भोगोपमं
 सांद्रा(fol. 2a)नन्दमुपास्महे तदमलं स्वात्मावबोधं महः^२ ॥११॥
 कृष्णमिश्रस्य ॥
- २७२ परमिममुपदेशमाद्रियध्वं
 निगम-वनेषु नितान्त-चार-खिन्नाः ।
 विचि^१नुत भवनेषु वल्लवीना-
 मुपनिषदर्थमुलूखले निवद्धम् ॥१२॥
- २७३ श्यामीभूतं प्रेम गोपाङ्गनानां
 मूर्तीभूतं भागधेयं यदू^१नाम् ।
 एकीभूतं गुप्त-चित्तं श्रुतीनां
 व्यक्तीभूतं ब्रह्म मे सन्निधत्ताम् ॥१३॥ विल्वमङ्गलस्यैतौ ॥
- २७४ मोहान्धकार-निलये विषये बहिरुखं
 प्रीतिं किमावहसि चित्त-चकोर बन्धो ।
 चिच्चन्द्रिका-चय-चमत्कृतमन्तरङ्गं
 श्रीरामचन्द्रममृताय सदाश्रयेथाः ॥१४॥

२७१ । १. MS. निचि । २. MS. सुहुः ।

२७२ । १. MS. विचु । २७३ । १. MS. यदु ।

॥ अथ पाद-सेवनम् ॥

२७५ सुर-मुनि-मौलि-मिलिन्द^१ सान्द्रतरानन्द-वृन्द^१-मकरन्दम् ।

यदुपति-पदारविन्दं मम मानस-भूषणं भूयात् ॥१५॥

भास्करस्यैतौ ॥

॥ अथार्चनम् ॥

२७६ यत्पादयोरशठ-धीः सलिलं प्रदाय

दूर्वाङ्गु रैरपि विधाय सतीं सपर्याम् ।

अपुपुत्तमां गतिमसौ भ(fol. 2b)जते त्रिलोकीं

दाखानविष्णु त^१-मनाः कथमार्तिमृच्छेत् ॥१६॥

॥ अथ वन्दनम् ॥

२७७ सारं शास्त्र-पयोनिधेरुपनिषद्वामभ्रुवां भूषणं

विज्ञान-व्रतती-पचेलिम-फलं सिद्धैक-सञ्जीवनम् ।

श्यामं धाम विलास-लालस-लसद्गोपाङ्गनालिङ्गनं

भ्रश्यत्कीमल-कण्ठनाल-मृदुतानन्दाय वन्दामहे ॥१७॥

गोविन्दराजस्य ॥

२७८ मौलि ममोप^१कारं कुरु हरि-चरणज-^२ सङ्गतो मुक्तौ ।

नो चेदुन्नत-^३ पदवीं गतोऽसि कस्मान्ममा^४ङ्गेषु ॥१८॥^५

२७९ नताः स्म ते नाथ पदारविन्दं

बुद्धीन्द्रिय-प्राण-मनोवचोभिः ।

२७५ । 1. MS. वृन्द ।

२७६ । 1. MS. प्लुव ।

२७८ । 1. MS. गोग । 2. MS. गान्ज । 3. MS. दुवभम ।

4. MS. चामा । 5. MS. add. r. सन्दिग्धोऽयम् ।

यच्चिन्ताते तद्धृदि भाव-युक्ते

सुमुक्षुभिः कर्ममयोर्-पाशात् ॥१८॥

॥ अथ दास्यम् ॥

२८० किं चित्तमच्युत तवैतदशेष-बन्धो

दासेष्वनन्य-शरणेषु यदात्म-सास्यम् ।

योऽरोचयत् सह मृगैः स्वयमोश्वराणां

श्रीमत्किरीट-तट-पीडित-पाद-पीठः ॥२०॥

॥ अथ सख्यम् ॥

२८१ एवं मनः कर्म-वशं प्रयुङ्क्ते अविद्ययात्मनुरपधीयमाने ।

प्रीतिर्न यावन्मयि वासुदेवे न मुच्यते देह^१योगेन तावत् ॥२१॥

॥ अथाऽऽत्म-निवेदनम् ॥

२८२ धर्मार्थ-काम इति योऽभि(fol. 3a)हितस्त्रिवर्गं

ईक्षा^१ तथै नय-दमौ^२ विविधा च वार्ता ।

मन्ये तदेतदखिलं निगमस्य तत्त्वं

स्वात्मार्षणं स्व-सुहृदः परमस्य पुंसः ॥२२॥

इत्यं श्रवणादि-साधनानि फल-रूप-भक्तिद्वारा कैवल्यं साधय-
न्तीति प्रसिद्धं सकल-पुराणादावित्यलम् ॥

इति श्रीमदग्निहोत्रि-भास्कर-विरचितायां पद्यामृत-

तरङ्गिण्यां भक्ति-तरङ्गः समाप्तः ॥

॥ अथ वैराग्यम् ॥

- २८२ प्रार्थये चित्त कान्तायां प्रीतिं त्वं किं कृथा वृथा ।
कान्तेयं कुत्सितान्तेति ज्ञायतां निश्चितं त्वया ॥१॥
- २८४ धात्रा कान्ता-कुच-द्वन्द्वं कुम्भ-द्वन्द्वं स्फुटं मनः ।
मज्जनाय कृतं पुंसां निरयापार-सागरे ॥२॥
- २८५ देहे कुवस्तु-गेहे न कुरुत ममतां दुरन्त-कान्तायाम्^१ ।
अर्थे सर्वानर्थे तथा सुतादावपीडाऽऽर्याः ॥३॥
- २८६ किं विषये विष-गते रतिमिह कुरुषे दयास्व धेस्तरणेः ।
अतिविमले पद-कमले मनोमौन सन्ततं मज्ज ॥४॥
- २८७ स्तनौ मांस-ग्रन्थी कनक-कलशावितुप्रमितौ
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम् ।
स्वप्नभूत^१ क्लिन्नं कर[भ]-चरणस्यार्धं ज(fol. 3b)घनं
मुहुर्निन्द्य रूपं कविजन-विशेषैर्गुरु कृतम् ॥५॥
- २८८ निवृत्ता भोगिच्छा पुरुष-बहुमानो विगलितः
समानाः स्वर्याताः सपदि सुहृदो जीवित-समाः ।
शनैर्गतुप्रत्यानं घन-तिमिर-रुद्धे च नयने
हृद्गो दुष्टः कायस्तदपि मरणापाय-चकितः ॥६॥
- २८९ अजानन् माहात्म्यं पतति शलभस्तीव्र-दहने
स मौनोऽप्यज्ञानाद्वडिश-युतमग्नाति पिशितम् ।
विजानन्तोऽप्येते वयमिह विपज्जाल-जटिलान्
न मुञ्चामः कामानहह गहनी मोह-महिमा ॥७॥

५० धन्यानां गिरि-कन्दरे निवसतां ज्योतिः परं ध्यायता-
मानन्दाश्रु-पयः पिबन्ति शकुना निःशङ्कमङ्गे शयाः ।

अस्माकन्तु मनोरथोपरचित^१-प्रासाद-वापी-तट-
क्रीडा-कानन-केलि-कौतुकजुषामायः परं क्षीयते ॥८॥

५१ वलिभिर्मुखमाक्रान्तं पलितैरङ्कितं शिरः ।

गात्राणि शिथिलायन्ते तृष्णं का तरुणायते ॥९॥

५२ आदित्यस्य गतागतैरहरहः (fol. 4a) सञ्क्षीयते जीवितं
व्यापारैर्बहु-कार्य-भार-गुरुभिः कालो न विज्ञायते ।

दृष्ट्वा^१ जन्म-जरा-विपत्ति-मरणं त्रासश्च नोत्पद्यते
पीत्वा मोहमयीं प्रमाद-मदिरामुन्मत्त-भूतं जगत् ॥१०॥

षड्भेते भर्तृहरिः ॥

५३ यस्या वीजमहं कृतिर्गु^१ रूतरो नूलं ममेति ग्रहो

नित्यं तु^२ स्मृतिरङ्गुरः सुत-सुहृद्भृत्यादयः पल्लवाः ।

स्कन्धो दार-परिग्रहः परिभवः पुष्पं फलं दुर्गतिः

सा मे त्वच्चरणार्हणा^३ परशुना तृष्णा-लता लूयताम् ॥११॥

कस्यापि ॥

५४ श्रियो दोलालोला^१ विषयज-रसाः प्रान्त-विरसा

विपद्गोहं [देहं] तदपि च धनं भूरि-निधनम् ।

ब्रह्मच्छोको लोकः^२ सततमबलाऽनर्थ-बहुला

तथाप्यस्मिन् घोरे पथि च निरता नाऽऽत्म-निरताः ॥१२॥

क्षणाभिरस्य ॥

२६० । १. MS. चिताः ।

२६२ । १. MS. दृष्ट्वा ।

२६३ । १. MS. गु । २. MS. त्व । ३. MS. हंश ।

२६४ । १. MS. लो । २. MS. बृहत्श्रीकोत्कोशः ।

२८५ हेयं हर्म्यमिदं निकुञ्ज-भवनं चेयं प्रदेयं धनं
पेयं तीर्थ-पयो हरिर्भगवतो गेयं पदान्भोरुहम् ।
नेयं जन्म चिराय दर्भ-शयने धर्मे निधेयं (fol. 4b) मनः
स्थेयं तत्र^१ सितासितस्य सविधे ध्येयं पुराणं महः ॥१३॥

२८६ क्षीणी-पर्यटनं अमाय विदुषां वादाय विद्याज्जिता
मान-ध्वंसन-हेतवे परिचितास्ते ते धराधीश्वराः ।
विश्वेष्टाय सरोज-सुन्दर-दृशामास्ये कृता दृष्टयः
कुञ्जानेन मया प्रयाग-नगरे नाऽऽराधि नारायणः ॥१४॥

[ग्रन्थकृत-परिचयः]

२८७ अम्ब^१केश्वर-पुरी-कृतवासा-
दग्निहोत्रि-कुल-नौरधि-चन्द्रात् ।
पुण्य-पूर्ण-पुरुषोत्तम-भट्टा-
दुद्धभूव सुकृती हरिभट्टः ॥१॥

२८८ वेद-वाक्य-निचयावचयेन प्रेक्षितो विधिरिविह बुधाधः ।
लोक-गीत-विम^१लायत-कीर्तिः सोऽपि सज्जन-मणिर्जयति स्म ॥२॥

२८९ तस्मादुद्भूत-कीर्तिः कृत-सुकृत-भरान्मन्त्र-तन्त्र^१-स्वतन्त्रः
साधूनामग्रगण्यो गद-दलन-विधौ मानवानां शरणः ।
काशी-क्षेत्राधिवासी हृत-कठिनतराराति-षड्वर्ग-दम्भः
चौमाना^२पाजिनन्दः सुर-यजन-रतः शुद्धधीराविरासीत् ॥३॥

(fol. 5a)

२८५ । 1. MS. तत्प्र ।

२८७ । 1. MS. अम्ब ।

२८८ । 1. MS. विमा ।

२८९ । 1. MS. मन्त्र-तन्त्रः । 2. का ।

३०० तत्सुतो भास्करः काश्यां हरिरित्यपराभिधः ।

अचीकरत् सतां तुष्टैः पद्यामृत-तरङ्गिणीम् ॥४॥

३०१ आषाढ-मासे सुवलक्ष-पक्षे

ख-वङ्गि-सप्तेन्दुमिति [१७३०] शुभेऽब्दे ।

गुरौ नवम्यामगमत् समाप्तिं

सत्पद्य-पीयूष-तरङ्गिणीयम् ॥५॥

इति श्रीमत्काश्यपान्वय-सम्भवाग्निहोत्रि-कुल-तिलकाय-

मान-श्रीमदापाजिभट्ट-सूनुना भास्करेण हरिरिति-

परमशर्मणा (?) विरचितायां पद्यामृत-तरङ्गिण्यां

वैराग्य-तरङ्ग-श्वरमः ॥ (fol. 5b)

APPENDIX 1

Verse-index

- | | |
|--------------------------|----------------------------|
| २३ अङ्गीकुर्वन्ति भङ्गी० | ७० अहो रघुशिरोमणे० |
| ४५ अङ्गीकृत-तितिक्षः | १८० अहो वा हारे वा |
| १२३ अचलं चलदिव | २५८ आकारेण नरेण |
| १८३ अजस्रं लसत्० | १७३ आकुञ्च पाणि० |
| २८८ अजानन् माहात्म्यं | २२ आजन्म-ब्रह्मचारी |
| ११८ अदम्भा हि रम्भा | २४७ आदाय वारि परितः |
| १६८ अधिदेहलि हन्त | २८२ आदित्यस्य गतागतै० |
| १८६ अनन्याश्रित-चित्तेन | १८ आद्योऽन्तस्थोऽप्यनन्तं |
| २३१ अनघैः सौन्दर्यं | ३४ आधारे हृदये शिखा० |
| १३५ अनुच्छिष्टो देवै० | २३२ आमन्त्रणा सुरभिणा |
| १६४ अनुदिनमभ्यास० | १८१ आश्रयः कियतामिष |
| २१७ अनुसरति कपोलं | १८० आश्लास्य पर्वत-कुलं |
| २२० अपसरणमेव | ३०१ आषाढ-मासे सुवलक्ष० |
| २१४ अपसर मधुकर | १२८ आस्य-श्रीर्द्विजराज० |
| १४२ अभिलषन्ति | १७० इयं धत्ते धीरे |
| १५८ अभ्युन्नतेवाङ्मि० | ४१ इयञ्चिदूपापि प्रकट० |
| ३८ अमृतादमृतं न | २२२ उच्चैरेष तरुः |
| २८७ अम्बकेश्वर-पुरी० | १७८ उत्कल्योत्कल्य कृत्तिं |
| १०७ अये मातस्तातः | ११४ उन्मीलतसुरसा |
| १४ अर्धोन्मीलित-लोचनस्य | १२८ जरु रम्भे बाह्व लते |
| ८२ अलक्षित-गतागतैः | २०३ जर्णां नैष दधाति |
| २१० अस्यां सखे वधिर० | २२३ एक एव खगो मानी |
| १८८ अहो नक्षत्रराजस्य | २३८ एकेन चेत् परिहृतोऽसि |

- १३३ एणीदृशः पाणि-पुटे
 २८१ एवं मनः कर्मवशं
 ११७ एषा लता यदि विलास०
 १५२ कनकाचल-कान्ति०
 १०० कर-वारिरुहेण
 ४३ कराल-कालरूपेण
 २११ करिकपोल-मदोदित०
 ८८ कर्णेजपः कुटिल०
 ६४ कर्पूर-पूर-तुलनां
 २६८ कलेदीर्घनिधे राज०
 २०८ काकैः सह विवृद्धस्य
 ८३ काञ्चीं काञ्ची न धत्ते
 ११५ किं कन्दर्प-विलास०
 ११८ किं कौमुदी-शशिकलाः
 २८० किं चित्रमच्युत
 १७४ किं मातस्त्वविरतासि
 १२७ किं यौवने वनेऽस्या
 २८६ किं विषये विष-गते
 २४० किन्ते नम्रतया
 २४८ कीट-गृहं कुटिलोऽन्तः
 २६ कीलालैः कुङ्कुमानां
 १४८ कुचावस्थाः काम०
 ७५ कुञ्जे कुञ्जे भ्रमति
 १७५ कृतमनुमतं दृष्टं
 १५ कृष्ण त्वं नव०
 ५३ कोणे कोङ्कणकः
 १०३ को दण्डं न ददाति
 ८८ कीदण्डस्तव हस्तगो
 ६३ क्रीडामूलं दुकूलं
 ७ क्रीडं तातस्य गच्छन्
 २५० क्रीञ्चः क्रीडतु कूर्दतां
 १८८ क्षीणः क्षीणः समीपत्वं
 ६८ क्षीरोदीयन्ति सद्यः
 १७६ क्षुद्राः सन्तासमेते
 ८५ क्षीणीकाम निजाम
 २८६ क्षीणीपर्यटनं श्रमाय
 १८४ खद्योतो द्योतते
 ८७ खेलन्ती व्योम-गर्भे
 ३६ गङ्गा रिङ्गत्तरङ्गा०
 १५५ गम्भीर-नाभी-सरसो
 २३८ गुच्छान् पौष्पानच्छु०
 ११० गुर्वङ्गना-प्रसङ्गो
 १८२ गोकण्ठात् कण्ठ०
 २०४ ग्रासाद् गलित-सिक्थस्य
 १७७ ग्रीवा-भङ्गाभिरामं
 २५७ चर्मणा समव०
 १८२ चातकः स्वानुमनेन
 १७८ चित्रं महानिष
 २४८ चुम्बितोऽपि हरिणा
 २६४ चेतस्तरो शोक०
 २३७ चेन्नाऽऽदृतस्त्वमलिना
 ३० जगद्दीनता-दैत्य०

८ जटाटवी-गलज्जल०
 २५६ जन्म-स्थानं न खलु
 १८५ जलधर जलभर०
 ५८ जानोमो यत्प्रताप०
 ८० जानि यानि त्वदीये
 ८४ जानि शुषत्प्रयाणि
 ३०० तत्सुतो भास्करः काश्यां
 ७४ तदीय आनकोद्धत०
 २ तर्कादि-पर्का-संतप्त०
 ७१ तवारिनारी-नयनाम्बु०
 २८८ तस्मादुद्धूत-कीर्तः
 १५६ तस्याः पद्म-पलाशाद्या०
 १६८ तस्यास्तनौ विरह०
 २५४ तापो नापगतस्तृषा
 ७८ तावद् गर्जन्ति वीर्यात्
 ११६ तिलोत्तमा ते यदि
 ११ तृतीय-नयनोदर०
 २६१ त्यक्तान्य-ममता विष्णौ
 २४४ त्वं कासार-विभूषणं
 ८२ त्वं द्वित्राणि पदानि
 २१५ दग्धा सा वकुलावलो
 १४० दन्तालि-दाडिमी-वोज०
 १८४ दवदहन-जटाल०
 २०० दिगन्ते श्रूयन्ते मद०
 २०१ दिङ्नागाः प्रतिपेदिरे
 १५१ दृगन्तं सतानाकृत०

५५ देव क्षीणि-तलाधिप
 ६० देव त्वत्कर-नीरदे
 ३ देव-राज-रसान्योक्ति०
 २५ देवीं सम्पन्न-रागा०
 २८५ देहे कुवस्तु-गेहे
 ४ दोर्भीलिहन्त-खण्डः
 १०५ द्वारं गङ्गिभिराश्रितं
 २२६ द्विजराजैकाधीना०
 ११२ धनुः पौष्पं मोर्वी
 २८० धन्यानां गिरि-कन्दरे
 २८२ धर्मार्थ-काम इति
 २८४ धात्रा कान्ता-कुच-द्वन्द्वं
 ७६ धूलीभरोद्धूलन०
 २२८ न तादृक् कर्पूरे
 २७८ नताः स्म ते नाथ
 २२१ नद्यो नीचतरा
 १२५ न नेत्याननेऽत्यादरा०
 ३८ न भूतो न भावी
 १६६ नयनोत्पल-जल०
 ६७ नाला व्यालाधिनाथः
 १३८ नाऽऽलिङ्गसे सखि
 १४१ नासा समासादित०
 १५४ निज-मन्दिरमानीय
 १८८ निजहत-पशु-मांसैः
 १७२ नितम्ब-भागं भ्रमयन्
 २५२ नितरां नीचोऽस्मोति

१७ निधिरखिल-कलानां	२३३ प्रथम-वयसि दत्तं
१८५ निमीलनाय पद्माना०	३७ प्रभृति-स्थानं ते भगवति
१४८ निर्द्वन्वादपि मोक्षा०	१६२ प्रशान्ते नूपुरारवि
२२४ निर्मलमस्वरमभितो	२८३ प्रार्थये चित्त कान्तायां
८१ निर्मासं मुखमण्डले	२७ प्रालियानां करालाः
२८८ निवृत्ता भोगेच्छा	१८१ प्रोद्यत्काल-कराल०
१८७ निशाचरोऽपि दीनोऽपि	२०५ बन्धनस्थोऽपि मातङ्गः
७७ नीता कुम्भस्थल-कठिनता	१८ बाल-क्रीडनमिन्दु०
१३८ नील-पङ्कज-युगं	१३७ बाले रसाले कुतुकं
८४ नृपति-निजाम-चसू०	२५१ ब्रूमो गम्भीर-कूपस्थ
१२१ नेक्षणे चातुरी	८५ भलैर्भिन्नाः प्रतिनृपतयः
१६१ नैषा वेगं मृदुतर०	८६ भिन्दंश्चञ्चत्प्रताप०
२४२ पतुरः स्वस्थ विवस्वतो	१८७ भुवनत्रय-जीवनं
२३५ पत्रं भोजन-सौख्यदं	८८ भूभृभोलि-तटीषु
१३० पद्म्यां मुक्तास्तरल०	२२७ भूरिशो यदपि सन्ति
१ पद्मिनी-मूर्तिमत् प्रेम	२१२ भ्रमर भ्रमता
२७२ परमिममुपदेश०	२० मतिर्मम स्याद्रघुनाथ०
२३४ परार्थक-प्रीत्या	८६ मद्रैर्निद्रा-दरिद्रैः
१११ परिमित-विशिखो	२७१ मध्याह्नार्क-मरीचिका०
१४३ परिस्फुरन्मौक्तिक०	१२० मन्दं मनोभव-तनो०
३२ पायात् पयोधि-दुहितुः	१२२ मन्दं मन्दं श्रवण०
२८ पार्वतीमोषधौमिका०	१५० मन्ये मनोजो निज०
२४६ पीत्वा गर्जन्तप्रप्लो	१४५ मन्ये शैशव-संश्रयेण
४० पुरारेर्मुर्धन्या	१३ मया वारं वारं
११३ प्रतप्तायःपिण्डाविव	१० मल्ली-माल्यधिया
६६ प्रतिनगरमटन्ती	२५८ साकन्द-वृन्द०

- ३५ मातर्नातः परमनुचितं
 ३३ मातः पातक-दैत्यदारिणि
 १४७ मार-राजकुमारिण
 ६१ मारवा जलदं देव
 ७३ मार्तण्ड-मण्डल-समं
 २४३ मितत्वं मधुपेषु
 ५७ मुक्ताः केलि-विसृत्त०
 १०८ मुखे हारावाप्ति०
 ८३ मिखलीयति मिदिन्याः
 २७४ मोहान्धकार-निलये
 २०७ मौनमाचरति काक०
 २७८ मोले ममोपकारं
 २७६ यत्पादयोरशठ-धीः
 ४४ यत्र प्रोक्त-कङ्कानन०
 २४१ यदि चन्दन-चम्पकाम्ब०
 १५७ यदूरु-शोभामनु०
 ५४ यद्दासि विशिष्टेभ्यो
 ६५ यस्य क्षीणपते०
 २८३ यस्या वीजमहङ्कृति०
 २१८ यः सन्तापमपाकरोति
 २४ यावन्नोदेति विम्बं
 २०८ येनाऽऽनन्दमये
 २३० येऽमी ते मुकुलोद०
 ४८ ये लब्धाश्रयमन्यतः
 १०२ रक्तं नक्तञ्चरौघैः
 ५८ रघुपति-दान-चरित्रं
 २०६ रणति काक-कुले
 ६२ रत्नान्यम्बु धि-तोयगर्भ०
 २४५ रत्नामृतं च गाम्भीर्यं
 २६८ रसयतं मम रसने
 १०४ राजन् राजसुता
 ५१ राजानः शशि-भास्करा०
 ६ रुद्राणी-दत्त-पञ्चाङ्गल०
 ४७ रोरौत्येतदसिद्धञ्चेत्
 ६८ लग्नं रागावृताङ्गरा
 १६७ लता-मूले लीनो
 १३१ लसन्मौक्तिक-श्रेणि०
 १५३ लीनो नाभि-नदेऽस्याः
 २८१ वलिभिर्मुखमाक्रान्तं
 १८३ वार्तेर्विशेषय
 १६ वासः सम्प्रति केशव
 ८१ बाहुवृह-खुर-क्षतां
 १४४ बाहुद्वयं कान्ति-विसारि
 १३६ विना सायं कोऽयं
 १०८ विभीषण-रणावनी०
 १६३ विवरीञ्च-रण लक्ष्मी
 ८ विशेषकीकृताऽऽमला
 २६३ विष्णोस्तु श्रवणे
 ७७ वीर त्वं कामुं कञ्चे०
 २८८ वेदवाक्य-निचयाव०
 २६६ वेदस्याध्ययनं कृतं
 ७२ वेलासुलङ्घ्य हेला०

APPENDIX 2

Alphabetical Index of poets mentioned in the Padyāmṛta-taraṅgiṇī.

The figure against the name of each poet indicates the total number of verses ascribed to him in the Padyāmṛta-taraṅgiṇī.

Akabariya-Kālidāsa (4 v.)	Jayadeva (2 v.)
Anonymous (112 v.)	Kṛṣṇa Miśra (2 v.)
Āśā Miśra (1 v.)	Lakṣmaṇa (5 v.)
Bhānudatta (2 v.)	Maṇḍana Kavi (1 v.)
Bhānukara (8 v.)	Mūrta Kavi (1 v.)
Bhānu Miśra (1 v.)	Padmāvati (2 v.)
Bhartṛhari (6 v.)	Paṇḍitarāja (6 v.)
Bhāskara. See	Prthivīdhara Ācārya (1 v.)
Hari-bhāskara	Rāmacandra Bhaṭṭa (2 v.)
Bhaṭṭa Nīlakaṇṭha (2 v.)	Sadāśiva (1 v.)
Bheribhāṅkāra (1 v.)	Śaṅkarācārya (1 v.)
Bilvamaṅgala (5 v.)	Śaṅkara Miśra (2 v.)
Candracūḍa (2 v.)	Sānmāsika (2 v.)
CandraKavi (1 v.)	Śārṅgadharma (2 v.)
Candraśekhara (1 v.)	Śrīharṣa (1 v.)
Devagaṇa (1 v.)	Trivikrama (1 v.)
Dharaṇīdhara (1 v.)	Vālmiki (1 v.)
Gadādhara (1 v.)	Vaṃśīdhara Miśra (1 v.)
Gaṇapati (3 v.)	Venīdatta (1 v.)
Gauḍa (1 v.)	Vidyāpati (1 v.)
Govindarāja (1 v.)	Viśvambharabhaṭṭa,
Guṇākara (1 v.)	<i>Tailaṅga</i> (1 v.)
Haribhāskara, also called	Viśvanātha (1 v.)
Bhāskara (85 v.)	Vyāsa (1 v.)
Haribhaṭṭa, <i>Tailaṅga</i> (1 v.)	

APPENDIX 3

Alphabetical Index of the works quoted in the Padyāmr̥ta-taraṅgiṇī.

The figure indicates the total number of verses quoted from each work in the Padyāmr̥ta-taraṅgiṇī.

- Amaru-śataka (1 v.)
- Anyokti-kaṇṭhābharāṇa (2 v.)
- Bhāva-śataka (2 v.)
- Garuḍa-purāṇa (1 v.)
- Kāvya-prakāśa (8 v.)
- Mahānāṭaka (1 v.)
- Nṛsiṃhamahiman (1 v.)
- Padma-purāṇa (1 v.)
- Prastāva-cintāmaṇi (2 v.)
- Sabhya-kaṇṭhābharāṇa (1 v.)
- Skanda-purāṇa (1 v.)

APPENDIX 4

References, variant readings and notes.

The names of poets mentioned in this Appendix indicate that the verses in question are attributed to some other poets in the Padyāmṛta-taraṅgiṇī or anonymous. Wherever the verses are attributed to the same poets as those of the Padyāmṛta-taraṅgiṇī, the names of the poets are not mentioned here again.

5. श्रीजगदम्बा-पद, etc. = PV., v. 7, v.r. d....हेलावन्तम् ।
6. रुद्राणी-दत्त-पञ्चा०, etc. = PV., v. 11.
10. भल्ली-मालय-घिया, etc. = PV., v. 19.
11. तृतीय-नयनोदर, etc. = PV., v. 24.
14. अर्धोन्मिलित-लोचनस्य, etc. = PĀ., v. 130, pp. 54-55, (attr. to Maṅgala); v.r. c. वदने...मुहुः ; d....कणोरु ; SP., v. 115, (attr. to Bilvamāṅgala).
15. कृष्ण त्वं नव-यौवनो०, etc. = SP., v. 130.
16. वासः सम्प्रति केशव, etc. = PĀ., v. 283, (anon.); SUK., 56. 4, p. 42, (anon.) ; v.r. b....श्लेषतः ।

24. The reading साधयन्तः in the last line has been accepted as it is found in the commentary; grammatically, प्रार्थयन्तः should be प्रार्थयमानाः ।

25. Double interpretations :—

देवी उषस्—1. a particular lady; 2. Dawn.

पद्मिनी—1. a type of ladies known as पद्मिनी ; 2. a lotus.

भूदेवेन्द्र—1. a Brāhmaṇa ; 2. the Moon.

वारुणी—1. the wine ; 2. the west.

26. हरिहय-हरिता—by the quarter of Indra or the East. The idea is that the East has given birth to the Sun and all the ceremonies after child-birth are being observed as it were.

27. The v.r. जाताः is quite correct ; but जालाः, meaning the same, is preferable as otherwise the alliteration is spoilt.

29. पार्वतीमोषधीमेकां, etc.=SR., v. 8, p. 9, (anon.); PV., v. 42.

पार्वती—1. Daughter of the Himalayas; 2. growing on hills.

अपर्णा—1. Goddess Durgā who did not eat even leaves during penances; 2. without any leaf.

शूली—1. Mahādeva; 2. suffering from śūla disease or colic.

32 पायात् पयोधिः, etc.=SMV. p. 33, (anon.); SP., v. 134, (anon.); SR., v. 1., p. 9.

34 संघाय has for its object त्वां । The reading in the commentary is not happy. Delete the hyphen after संघाय ।

42 This is a good example of the figure of speech Virodha. Here the devotee means to say that he has really attained the state of Śiva on account of his bath in the Maṇikarnikā though the wording is such that the second part of each pāda may be interpreted otherwise.

43 तारणी=daughter of तरणि or the sun-god i.e. यमुना ।

45 The different meanings of तितिज्ञा, इष्ट, गुण and निष्ठा have been noted by Jayarāma in his commentary Sopāna. See foot-note, p. 13.

46 सन्धानानि विसन्ध्यः, etc.=SMV., v. 9, p. 336; v.r. a... परं ; c... विकल्प्यते ।

For the double interpretations of the words सन्धान, विसन्धि, प्रकृति, पर, प्रत्यय, आदेश, विकल्पते, लुप्यते, वृद्धि, गुण-बाधिका, पुरुष, कार्य and मध्यम as found in the commentary Sopāna, see foot-note, p. 13.

47 The rule “हशि च”, being included within the first seven and the first pāda of the 8th chapter of Pāṇini out-rules the Sūtra “रोरि”; therefore, in accordance with the Sūtra पूर्वत्तासिद्धम्, the form does not become मनारथः, but

मनोरथः। The poet, however, queries in a poetic way if Pāṇini solves the problem regarding “मनोरथः” by means of his aphorism “हृदि च,” why should मनोरथ depend upon रामचन्द्र for fulfilment?

48 In this verse one King Rāma is praised as a connoisseur in finding out meritorious persons who are worthy of help, and yet are not considered as such elsewhere. As such he is said to be a better *Mīmāṃsaka* than the *Mīmāṃsaka*-philosophers who declare that any and every Guṇa, such as curd, etc., though depending upon something else such as oblation, is capable of producing desired effects such as senses. If during the Agnihotra, the oblation is offered with curd, the sacrificer obtains senses; here the curd is stated to be a Guṇa which is dependent upon the Agnihotra for its fruition, viz., the Indriyas. See the commentary, p. 15.

50 हरिययस्त्वरण्ये, etc.=PV., v. 54. For all the variant readings of this verse, see Sanskrit Poetesses, Part A, v. 51.

51 राजानः शशि-भास्कराः, etc.=SUK., 15. 1, p. 196, (attr. to Vidyā); v.r. a...भूपालाः ...नाम नासादिता; b...(स्त्वा)मेव; c...अपाकृष्य; d...अचिरात्; PV., v. 59, v.r. c...अपाकृष्य; d...प्रापितः; SSV., v. 2515, (attr. to Mayūra.); v.r. a. भूपालाः...नाम नासादिताः; b...देव; d...अधुना; Sanskrit Poetesses, v. 101, (attr. to Vijjā); v.r. a. same as in SUK; b...देव; d...अधुना।

52 Bhāvasimha, son of Mānasimha, has been praised in this verse by the author of the Bhāva-śataka for his magnanimity and charitable disposition. See also footnote 1, p. 17.

53. कोणे कोङ्कणकः, etc.=SMV., v. 80, p. 348, v.r. b...ओषितः; c....प्रस्तर; d....विरोधि...स्थिते।

In this verse some king is praised as having imprisoned the kings of various parts of India such as Konkanaka (the strip of land between the Western Ghats and the Arabian Sea), Lāṭa (Southern Gujrat), Kalinga (the

Northern Circars), etc. These kings are represented as quarrelling for some room in the jail that is inadequate for all of them.

54. यद्दासि विशिष्टेभ्यो, etc. = SP., v. 276; SSV., v. 475, (anon.); v.r. d....कस्यापि ।

55. Lakṣmaṇa praises a king, probably his patron, for his grand charitable acts such as the Suvarṇameru-dāna. Even the golden Meru trembles with fear lest it also should be given away to Brāhmaṇas with their axes ready for chopping it off. Cp. Naiṣadhiya-carita, I. 16. द्योतत् should be द्योतमान । घातात् is स्यवल्लोपे पञ्चमी, meaning घातम् अनुचिन्त्य ।

56. The new elephants of the king are trembling for fear of being given away to the beggars who will not, they fear, be able to give them proper food. Somehow or other the earth and the Mount Meru manage to do away with fear.

57. मुक्ताः केलि-विसृज्, etc. = SMV., v. 19, p. 338, v.r. a... कृताः ; c....केलीति ; d....देव भवतः ; KP., v. 498, p. 558, v.r. c....शङ्कित-धियः...केलीशुका[:]; यद्विद्व०...तत्स्या० ।

In the reading as found in the Kāvya-prakāśa, the idea of 'त्वत्' i.e. 'of you' is dropped.

59. In this verse our poet Haribhāskara praises Dhīra-siṃha in his work called Jasvanta-bhāskara for his charitable acts. It is fancied by the poet that the earth, though surrounded by seas, would have been burnt to ashes by his prowess if it were not that a new sea was created by the water shed during his gifts.

60. Just as the cloud pours water, the hand of the king pours nectar in the form of gold and hence, the consequences as stated in the verse.

62. In b निघाय would have been a better reading. Cp. Naiṣadhiya-carita, I. 15. Brahmā feels ashamed because he has to wipe out his own writings.

63. क्रीडामूलं दुकूलं etc.=PV., v. 881, (attr. to Bhānukara Miśra).

64. The fame is traditionally white. Here the poet fancies that the king's fame must be greyish on account of its combination with the dark ill fame of his enemies (caused by the king himself).

65. यस्य क्षीणपतेः, etc.=PV., v. 88, v.r. b. द्राग द्रष्टुं रजतं ; d....माभीरं ; SS. v. 57.

66. It is surprising, fancies the poet, that the fame, a woman, should remain undefiled in spite of her various indulgences. The reading in the third pāda is not very happy.

67. The fame of the king is compared with a white lotus here and the world with a lake.

69. स्नानं रागावृताङ्गयाः, etc.=PV., v. 90, (attr. to Dākṣiṇātya); v.r. c....चैवास्मि ; SSV., v. 2595, (attr. to Harṣadatta); v.r. a....अपि ; KA., p. 173, v.r. a....सततमिह ; d....गतेयम्बुधि ; SD., p. 420, v.r. d....गदितुमिति ; KP., v. 240, p. 351, v.r. d....गतेयम्बुधि ।

The last two readings given here are better than the reading of the PT. Lakṣmī sends fame (Kīrti) to report her message to her father Sea (Samudra) that her husband, i.e. the king, no longer cares for her as he is too much devoted to warfare, and consequently, she is now looked after by his servants. The significance of the verse is that the fame of the king is world-wide, and also that the king is free from any fear of his rivals.

72. वेलासुल्लङ्घ्य, etc.=PV., v. 66, v.r. c....तच्चन्द्रहासं ; SS. v. 121. The King of Baghela vanquished the powerful king of Kābil who had, probably, invaded his kingdom.

73. मार्तण्ड-मण्डल-समं, etc.=PV., v. 73, v.r. b....न हि ते कवयः । SS v. 116.

74. The red flag of the king resembles the tongue of a lion. The lion represents the prowess of the king.

The verse should, probably, have been placed under the heading पताका, p. 24.

75. कुञ्जे कुञ्जे भ्रमति, etc. = PV., v. 91, v.r. a...०काकिनीति; b...०व्रजति ललितः; c...नाम्बराकृष्टि०।

78 तावद् गर्जन्ति, etc. = SP., v. 1574.

80 Viṣṇu (in his Vāmana form) is being ridiculed by the horses of the sun. They are proud of their glossy colour and beauty; moreover, the former possess only three legs whereas they have four each.

82 अलक्षित-गतागतैः, etc. = PV., v. 124. SS. v. 123.

84 In this verse the Nizam is praised for his prowess. The poet fancies here that the red flag of the Nizam is nothing but the tongue of the earth dragged out on account of the terrible pressure of his army.

85. The sword of the Nizam is a female-snake and his hand the Lord of snakes i.e. Śeṣa. Coming into close contact with his hand, the sword becomes pregnant and consequently produces innumerable eggs in the form of the gems emanating from the temples of the elephants of the rival kings. The particle कि here does not seem to have any significance.

88. भूभृन्मौलीतटीषु, etc. = PV., v. 142, v.r. c....गलद्; SS. v. 135.

दलत् is used here in the sense of दलित।

89. हस्ताम्भोजालिमाला, etc. = PV., v. 138, v.r. a. (नख-शशि)-हरिण-श्यामलाकार-वीची। The sword of Akbar, patron of the poet, is compared in this verse with various dark objects.

90. The deities of the four quarters are represented here as worried and frightened on account of the King's march for conquest.

91. मनसा in l. 2 should be पयसा। Bhānukara praises here his patron the Nizam.

92 त्वं द्वित्राणि पदानि, etc. = SR., v. 6, p. 147, (anon.); SUK., 13.4, p. 195, (attr. to Vidyāpati); v.r. b....बहून्यस्त्राणि मुञ्चन्ति ते;

c...(स्त)वासि० ; d. ०स्ते निन्धास्तव वयंनं...इति ; SSV. v. 2516, (attr. to Dākṣiṇātya) ; v.r. b....निजान्मुञ्चति शंखाणि ते ।

This is a good example of the figure of speech व्यञ्ज-
स्तुति । Really King Śikarṇa is praised here though appa-
rently his enemies are praised ; really the poet does not
intend to praise them.

93. काञ्ची काञ्ची न घत्ते, etc.=PV., v. 113, (attr. to Rāma-
candrāgamin) ; SS. v. 146.

Mānasimha is praised in this verse. The ladies of
Kāñci, Kerala, Āndhra, Surāṭ and Kārṇāṭa are all
frightened at the news of Mānasimha's start for conquest.

94. जाने युष्मत्-प्रयाणे, etc.=PV., v. 110, v.r. a. जाते ; d...
यदियम्० ; SS. v. 149. The reading इयं refers to प्राची ।

95. In this verse Bhānukara praises a king whose
enemies are all shown as enjoying not on earth, but in
heaven, valiant though they are.

96. Here different parts of India are represented as
frightened on account of the invasion of the king in
question.

98. This is a fine specimen of the figure of speech
विरोध । The bow is in the hand of the king, its tip (अर्ति)
is on the heart of the enemy. The king is the giver
(दाता), but the solicitors (मार्गण) approach his enemies
for help. The king wins over the enemy but his enemies
become encouraged. This is not the real meaning. The
word अर्ति here means oppression or pain ; दाता, one
who cuts or destroys ; मार्गण, arrow ; and वैकुण्ठ, इन्द्रत्व or
विष्णुत्व । Thus the apparent contradiction is solved.

99. कर्णोज्ज्वलः—(1) kissing the ear ; (2) one who misleads.
बद्ध मुष्टिः—(1) a miser ; (2) with fist closed. मार्गण—(1) an arrow ;
(2) one who solicits. लक्ष—(1) a lakh ; (2) an object aimed
at (more popularly, लक्ष्य) । The विरोध is shown here by
means of a comparison between a miser and the hand
of an archer.

100. A Bengali poet praises here king Mukundadeva of Bengal.

101. संग्रामाङ्गन-सङ्गतेन, etc. = SP., v. 1225, v.r. a....०मागतेन; b....सहसा; SR., v. 1, p. 146; v.r. same as in SP.; SUK., 38.2, p. 213, (attr. to Karkarāja); v.r. b....सहसा; d....०रनवा; SSV., v. 2513, v.r. b....सहसा; d....०रमला; PV. v. 152, v.r. same as in SP.; RG., p. 439, v.r. a....०मागतेन; b....सहसा; d....कीर्तिरमला; SKB., v. 115, p. 82, v.r. a....०मागतेन; b....सहसा; d....कीर्तिरनवा...ससाब्धयः; v. 206, p. 530, v.r. a....०मागतेन; b....सहसा; AS., p. 179, v.r. ...०मागतेन; b....सहसा; KP., v. 229, p. 342, v.r. b....सहसा; and p. 529.

This verse is quoted by Mammaṭa twice, once in the seventh chapter on Doṣa as an example of अभवन्मत-सम्बन्ध and again in the tenth chapter as an example of माला-दीपक ।

In the Metropolitan series edition (p. 529) the 2nd and 4th lines are given as follows:—संप्राप्ते परिपन्थि-योध-निवहे साम्मुख्यमासादितम्; तेन त्वं नृपते त्वया सित-यशस्तेनापि... ।

102. रक् नक्तञ्चरौघैः, etc. = SMV., v. 41, p. 324, (attr. to Kaviśvara); v.r. a....०चरौघः; c. क्रीडन्त्य...नूतनाङ्गयो; SP., v. 3975, (attr. to Kaviśvara); v.r. a....०चरौघः; SR., v. 3, p. 358, v.r. a....व्यग्रः ।

104. राजन् राज-सुता, etc. = SMV., v. 79, p. 347; SKB., v. 215, p. 536, v.r. b....कुशलं नाद्याज्जुके; d....वेश्मवलभीष्वेकैः; AS., p. 136, v.r. b....संभुज्यते; SD., p. 579, (cited by Viśva-nātha as an example of Paryāyokta); KP., v. 433, p. 517, v.r. c....इत्थं नाथ; (cited here as an example of अप्रस्तुत-प्रशंसा) ।

105. द्वारं खड्गिभिराश्रितं, etc. = SMV., v. 78, p. 347, v.r. a....०रावृतं; b....घरे०; c....शयनं; d....सैव; SUK., 46. 1, p. 218, (attr. to Yogeśvara); v.r. a....रावृतं...प्रस्विन्न०; b....घरे०; c....शयनं; d....सैव; SR., v. 5, p. 147; v.r. same as in SUK.; SSV., v. 2569, v.r. a....वेत्रिभिरावृतं; b. घरे०; c....शयनं; d....सैव ।

Double meanings:—खड्गिभिः—1. by the rhinoceros; 2. by gate-keepers with swords in their hands. कञ्चुकिभिः—1. by

snakes; 2. by chamberlains. महिषीभिः—1. by she-buffalos; 2. by queens.

106. हस्ती वन्यः स्फटिक०, etc.=SP., v. 1250, v.r. b....इति ; c....गलित ; SUK., 46. 2, p. 219, (attr. to Vetāla); v.r. a. वन्यो हस्ती ; b....रुष्टः...रति (?) ; c....(घाता)कुलित...स्तत्पुनर्वीक्षमायो ; d....साहसाङ्ग ।

108. मुखे हारावाप्तिनयन०, etc.=SP., v. 1262, v.r.c....युवतीनां ।

Double meanings : हारावाप्तिः—(1) हा + राव + आप्तिः ; (2) हार + अवाप्तिः । कङ्कण०—(1) the ornament kaṅkaṇa ; (2) a drop of water. पत्राली—(1) ornamental marks ; (2) leaves. सतिलकम्—(1) तिलकेन सह वर्तमानं—with तिलक on forehead ; (2) तिलेन सह वर्तमानं—for water-libation.

109. This verse is devoted to the praise of Hari-bhāskara's patron Jasavantasimha.

110. The reference is to the abduction of Tārā, wife of Brhaspati, by Candra; see Brahma-vaivarta-purāṇa, Śrīkṛṣṇa-janma-khaṇḍa, chapters 80-81; etc.

112. Quoted from the Saundarya-laharī of Śaṅkara Ācārya; see Vasumatī ed. of Śaṅkarācārya Granthāvalī, vol. I, p. 253.

113. प्रतप्तायःपिण्डाविव, etc.=PV., v. 175; SSS., v. 772; SA., v. 35.

114. The view that the morning hours are most suitable for making verses is also advocated by Rājasekhara in his Viddha-śālabhañjikā, I. 12; see also Māgha's Śiśupāla-vadha, 11. 6. Sundarī and Kamalā, wives of Ghanaśyāma, however, comment most adversely upon this view; see my edition of Rājasekhara's Viddha-śālabhañjikā, Vol. I of the Series, Contribution of Women to Sanskrit Literature, p. 23.

In this verse the Padminī type of women is compared with Poetry.

115. गभीराशया—1. the inside of which is deep i.e. deep;
2. of lofty thoughts or of noble disposition.

Points of comparison

वापी=वाला ।

कन्दर्प-विलास=नीर-लहरी

ईक्षण=शकरी

वेणी=निःश्रेणि (stairs)

116. तिलोत्तमा—1. the best tila flower; 2. famous Apsaras of that name. रम्भा—1. banana; 2. famous Apsaras of that name. Neither Tilottamā nor Rambhā is comparable with the heroine though they may be compared with her nose and thigh respectively.

117. The word वस्तु is not समानकर्तृक with the finite verb अकारि and, therefore, this prayoga is against the rule of Pāṇini, समान-कर्तृकेषु तुमुन् (3.3.158)। The form वस्तु may, however, be supported. It may be said to be a case of अन्तर्भूत-णिच् ।

119. किं कौमुदी शशि-कलाः, etc. = KVS., v. 203, p. 62, (attr. to Bhaṭṭodbhaṭa); SP., v. 3269; SSV., v. 1463, (attr. to Bhaṭṭodbhaṭa); SSS., v. 777; SHV., v. 1755.

120. मन्दं मनोभव०, etc. = SSS., v. 805.

For the interpretation of पौगण्ड, see Śrīdhara's commentary on Bhāgavata-purāṇa, X. 12. 37—कौमारं पञ्चमाब्दान्तं पौगण्डं दशमावधि ।

This verse should have been included under the heading केशोरावस्था, not under the present heading; particularly because the stage of life that precedes immediately the youth or यौवन mentioned in the pāda is केशोर ।

121. नेत्रयो चातुरी वाचि, etc. = SSS., v. 806.

122. मन्दं मन्दं श्रवण०, etc. = SR., v. 1, p. 349; SSS., v. 808.

123. अचलं चलदिव, etc. = PV., v. 180, (attr. to Ghanaśyāma); v.r. d...सख्याः सखे; SSS., v. 795, (attr. to Ghanaśyāma); v.r. same as in PV; SHV., v. 1782.

124. सुधायाः सध्रीची, etc.=SSS., v. 802, (attr. to Rāma-kavi); SHV., v. 1769 (anon.).

125. An instance of पादादि-यमक ।

129. *Double meanings*:—द्विजराज—1. Candra; 2. the best Brāhmaṇa. श्रुति—1. the ear; 2. the Vedas. मूर्धन्य—1. the hair; 2. a great man. मुक्ताः—1. pearls; 2. freed souls.

The verse suggests that a youthful woman indulges in various wrong doings, because she gets Kāmadeva as her support. This is a case of वस्तुव्यङ्ग्य-शब्दशक्तिमूलक-ध्वनि ।

130. पद्भ्यां मुक्तास्तरलं, etc.=SMV., v. 4, p. 176, (attr. to Rājasekhara); v.r. b...बिम्ब ; c...अद्वितीयं च ; SP., v. 3282, v.r. b...देशः ; c...अद्वितीयत्वमाख्यं ; SÜK., 2. 4. p. 69, (attr. to Rājasekhara); v.r. same as in SMV.; SR., v. 3, p. 349; SSS., v. 792.

This is quoted in Kāvya-prakāśa, X, as an example of पर्याय ; see Calcutta Sanskrit Series, No. 6. p. 566; but the second pāda as given in our edition is found there as the first pāda.

133. एणीदृशः पाणि-पुटे, etc.=SR., v. 2, p. 334, v.r. c... निष्पतन्ती ; d...भूय... ।

134. दितिष्ठत-गुरु-विद्या, i.e. the Samjīvanī-vidyā of Sukrā-cārya.

135. अनुच्छिद्यो देवैरपरि०, etc.=PV., v. 266, (attr. to Samkara Miśra); SSS., v. 613 ; SHV., v. 1633.

136. SHV., v. 1637. This is a good example of अधिकारुढ-वैशिष्ट्य-रूपक ।

137. दम्भ here means pretext ; दम्भात्—under the guise of.... लक्ष्योचरीकषि—a case of लुप्त-यङन्त ; the word means 'again and again aim at'; अलक्ष्यं पुनः पुनः भृशं वा लक्ष्यं करोति=लक्ष्योचरीकषि ।

139. नालिङ्ग्यसे सखि, etc.=cf. PV., v. 283, (attr. to Venidatta).

140. दन्ताल-दाडिमी-बीजं etc.=Sanskrit Poetesses, Part A, v. 56, v.r. b...कण्ठितात्मनः ; d...विजायते ; PV., v. 227, v.r. b...कण्ठितात्मनः ।

141. The मौक्तिक is here compared with a star ; the face with the moon.

146. रूपक in the first three lines and अपहृति in the fourth line.

147. An instance of अपहृति ।

148. मुक्ताः—1. freed souls ; 2. pearls.

149. कुचावस्थाः काम०, etc.=SR., v. 13, p. 343, (anon.); v.r. c. समाश्रयं ; PV., v. 211, v.r. c. अशौ ; SHV., v. 1661.

155. गम्भीर-नाभि-सरसो, etc.=cf. SR., v. 1, p. 343.

156. तस्याः पद्म-पलाशाद्या०, etc.=SMV., v. 77, p. 188, v.r. b...स्नान्त्या० ; SP., v. 3355 ; SSV., v. 1559, v.r. b...स्वपन्त्या[:]; PV., v. 196, v.r. b...द्वयम् ; SA., v. 142.

160. शून्यं वासन्मृहं, etc.=SSV., v. 2113 ; (anon.), v.r. a....काचि(च्छनै) ; c....परिरभ्य ; d....हसता । SUK., 126. 4, p. 150, v. r. a....किचिच्छनै०...d....(लज्जा)-मन्थर-तारकेण ; RG., p. 90, v.r. d....हसता ; KA., p. 19, v. r. a....किचिच्छनै० ; d....हसता ; SD., v.r. d....हसता ; KP., v. 30, p. 126, v.r. d....हसता ; Amaru-śataka, v. 82, pp. 59-60.

161. नैषा वेगं मृदुतर०, etc.=SMV., v. 12, p. 278 ; (attr. to Dhūrta) ; v. r. a....विसोढुं ; b....मैनां...सुहृदं ; d....कर्णोपान्ते ; SP., v. 3690, (attr. to Mūrta) ; v.r. a....विसोढुं ; b. शस्ता ; c (रत्य)ध्यासं ; d. कर्णोपान्ते ; SSV., v. 2107, (attr. to Mūrkhā) ; v.r. a....विसोढुं ; b....मैनां...सुभृशं ; c....इव ; PV., v. 467, (attr. to Dhūrta) ; v.r. a....विसोढुं ; d. कर्णोपान्ते ; SSS., v., 710, (attr. to Dhūrta) ; SA., v. 471, (attr. to Dhūrta).

162. प्रशान्ते नूपुरारावे, etc.=KVS., v. 316, p. 95, v.r. a. विश्रान्तिं नूपुरे याते...रसना... ; b. प्रायः । SP., v. 3696, v.r. c. कान्ते नूनं रत० । SSS. v. 741.

163 ऊति should, most probably, be भडिति ; The Sanskrit Chāyā of the verse :—विपरीत-रते लक्ष्मी ब्रह्मानं दृष्टानादि-कमलस्थम् । हरेर्दक्षिण-नयनं रसाकुला भडिति चुम्बति ॥ The object is to close the lotus on which Brahmā sits. This Lakṣmī could do by kissing the right eye of Hari which represents the Sun. If the

Sun is away, the lotus must be closed and Brahmā too will be encased in it.

164. अनुदिनमभ्यास-दृढैः, etc. = SP., v. 3958, v.r. c.... समागम० ; d. सुहृत्-विघ्नस्तु दुर्विरहः (दुर्विरहः ?) ; SSV., v. 2045 (attr. to Mayūra) ; v.r. c. समागम... ; d. सुहृत्-विघ्नोपि दुर्विरहः ।

The metre is defective in प्रत्यासन्न-समागमं ; there is one mātrā in excess here. समागमं should be संगमं ।

167. लता-मूले ली[नो], etc. = PV., v. 484, v.r. c.... जन्मा हि ; SA., v. 762 ; SHV., v. 1964 ; AK., v. 277.

लता here refers to the body of the heroine ; हरिण-परिहीनः himकरः to the face without any stain ; कुवलय to the eye ; बन्धूक to the lip and तिल-कुडुम to the nose. 168. SHV. v. 1965.

170. The metre is शिखरिणी ; the last line is, however, defective as one syllable is missing.

171. There is श्लेष in the last line. The heat of the body of the heroine may be alleviated (अपनोद्य) by a नव्य-जन or a new man, but not by a fan (न व्यजना०).

173. आकुञ्च्य पाणिमशुचि, etc. = KP., v. 37, p. 132, v.r. b.... प्रतिपदं । Quoted in the fourth ullāsa of the Kāvya-prakāśa, p. 132 of Calcutta Sanskrit edition ; v. r. b. प्रतिपदं ।

174 Quoted in the caturtha ullāsa of the Kāvya-prakāśa, p. 133, v. r. a. हा मातः । The word मातः, according to Maheśvara Bhaṭṭācārya, commentator of the Kāvya-prakāśa, refers to मदालसा ; according to others, a Princess or a Queen of Kashmir, etc. ; see p. 133 of the Kāvya-prakāśa.

175. कृतमनु[मत्तं] दृष्टं, etc. = SMV., v. 1, p. 317 (attr. to Niśānārāyaṇa) ; SD., 186 ; Kāvya-prakāśa, caturtha ullāsa, v. 39, p. 134. The verse is quoted by Maṃmaṭa from the Venīsaṃhāra of Bhaṭṭanārāyaṇa where Aśvatthāman says this, in anger.

176. चुदाः संत्रासमेते, etc. = SMV., v. 2, p. 318, (from Mahānāṭaka) ; v.r. a.... मेघं... विजहत ; b.... सायकाः संपतन्तः ; c.... रघो ; SP., v. 3995, (Mahānāṭaka) ; v.r. a.... विजहत... हरयः चुगणा० ; b.... देहेषु ; SSV., v. 2283, (attr. to Hanumān) ; v.r.

a....विजहत; b....देहेषु; d. किञ्चित्संस्मभ०; KP., v. 40, p. 134, v.r. a....हरयः क्षुण्ण०; b....युष्मद्देहेषु ।

177. ग्रीवा-भङ्गाभिरामं, etc.=SMV. v.1., p. 326, (Kālidāsa), v.r. a....दत्त; SR., v. 1, p. 357, v.r. a....गमं...दत्त; d....प्लुत्वा; KA., p. 49, vr. c....शप्यै...श्रम-वितत०; KP., caturtha ullāsa, v. 41, p. 135, v.r. a....दत्तदृष्टिः ।

Quoted from the Abhijñāna-Sakuntala.

178. उत्क्रुत्योत्क्रुय कृत्ति, etc.=SMV., v. 1, p. 328, v.r. a....पृथूच्छोभ०; c. अत्तस्त्राय्वान्त्र०; SP., v. 4075, v.r. a....पृथूच्छोफ०; c. आत्तस्त्राय्वन्त्र०; SR., v. 1, p. 357, v.r. c. आत्तस्त्राय्वन्त्रनेत्र; DR., p. 107, v.r. a....पृथूच्छोप; c....आर्तः...; SD., p. 190, v.r. a....पृथूच्छोय; c. आर्तः; KP., caturtha ullāsa, v. 42, p. 136, v.r., a....पृथूच्छोय; c. आर्तः । Quoted from the Mālatī-Mādhava of Bhavabhūti, v. 2 (16).

179. चित्रं महानेव, etc.=RG., p. 51; KP., caturtha:ullāsa, v. 43, p. 137.

180. अहौ वा हारे वा, etc.=SP., v. 4102, (Bhartrhari), v.r. a....बलवति रिपौ वा सृहदि वा; b....कुष्ठम-शयने वा दृषदि वा; d....पुरये-ऽरये; SUK., 60. 5, p. 317, (attr. to Muñja), v.r. a. and b same as in SP., d....प्रजयत; SSV., v. 3413, (anon.) ; v.r. c....यान्ति; d. कदा पुरयेऽरये; PV., v. 811, (Jagajjivana-vrajyā); v.r. a. and b same as in SP.; d....पुरयेऽरये; KP., caturtha ullāsa v. 44, p. 143, v.r. c....यान्ति; Vairāgya-śataka of Bhartrhari, v. 40.

181. In some anthologies अन्योक्ति is called अन्यापदेश । It means really speaking of something else than the object described. They usually serve as examples of the figures of speech अप्रस्तुतप्रशंसा, अर्थान्तर-न्यास, etc.

184. खद्योतो द्योतते, etc.=SP., v. 738; SR., v. 2, p. 197.

185. निमीलनाय पद्मानामुदयायाल्प०, etc.=SP., v. 743, v.r. b....तेजसाम् ।

187. The idea is that the disqualifications of dear ones are ignored by people.

188. अहो नक्षत्रराजस्य, etc.=SP., v. 750; SR., v. 17, p. 201.

वक्रत्व—1. crookedness; 2. bent form.

सुवृत्तता—1. good conduct; 2. roundness.

A person becomes crooked in adversity and quite well-disposed in prosperity.

189. The more the moon is on the wane, the nearer it comes to the sun; the more it waxes, the farther it goes from the sun. For this fact, see Gobhila-gr̥hya-sūtra, 1. 5. 7; see also Kāla-Mādhava of Mādhava Ācārya, chap. IV, “यः परो विप्रकषः सूर्याचन्द्रमसोः सा पौरुषमासी। यः परः सन्निकषः, साऽमावास्या।” The idea is, a bad-natured person becomes friendly for his own good and deserts the friend in his palmy days.

क्षीणः क्षीणः समीपत्वं, etc. = SP., v. 757, SR., v. 22, p. 201, v.r. c....यश्चन्द्रो; SSV., v. 546, v.r. d....यन्मलिनः सदा।

मित्रात्—from 1. the sun; 2. the friend.

190. आश्रास्य पर्वत-कुलं, etc. = SP., v. 778; SR., v. 24, p. 205, v.r. a....तपनोप०; d....तवोत्तम०; SUK., 61. 1, p. 269, v.r. b. निर्वाप्य दाव०; d....तवोन्नता।

A charitably disposed person is always praiseworthy; his greatness cannot be disclaimed on account of his subsequent poverty, if at all.

191. The honest and benevolent deserve help.

192. चातकः स्वानुमानेन, etc. = SMV., v. 1, p. 69, v.r. a.... [स्वास्य]; b....अम्बुदम्; c....[तृदार]; SP., v. 770, v.r. c. स्वोदारतया सर्वा; SR., v. 8, p. 203, v.r. c....स्वोदारतया सर्वा।

The reading स्वौदार्यतया is found in all the MSS. of the Sūkti-muktāvalī of Jalhana; see SMV., p. 69, f.n. 2.

193. A charitably disposed person making offerings in a disdainful spirit is censured here.

194. द्व-दहन-जटाल-ज्वाल०, etc. = SR., v. 15, p. 204, v.r. b... म्लायतां; BV., (Prāstāvika-vilāsa), v. 34, p. 21, v.r. b... म्लायतां।

The verse means the same as “Carrying coal to New-castle.” The sixth case-ending in भूखाणां is in accordance

with the aphorism of Pāṇini: षष्ठी चानादरे (2.3.38); भूखान्
अनादृत्य इत्यर्थः ।

195. जलधर जलभर०, etc.=SMV., v. 6, p. 69, v.r. b. परिहर...
०मुद्धरं; SP., v. 769; SR., v. 7, p. 203.

The bad dealings of a benevolent man may be tolerated.

198. Cp. Kirātārjuniya, II. 18

मद-सिक्त-मुखमृगाधिपः करिभिर्वर्तयते स्वयं हतैः ।

लवयन् खलु तेजसा जगन्न महानिच्छति भूतिमन्यतः ॥

A great man does not care for any favour from others.

199. समरं समरस्यं, etc.=सम-रस्यं समेन रस्यम् आस्वादनीयमित्यर्थः ।
A fight with an equal only is enjoyable.

200. दिगन्ते श्रूयन्ते मद०, etc.=SR., v. 20, p. 209, v.r. b...
काश्ययास्पदमशीलाः; RG., p. 536; BV. (Prāstāvika-vilāsa),
v. 1, p. 1.

The character of a proud man is represented here.
Kaṇṭhekāla-kuṭumbinī means Durgā; here it refers to the
queen of Shah Jahan.

201. Paṇḍitarāja Jagannātha was a favourite of Shah
Jahan and the said poet Vamśīdhara Miśra of his queen.
Probably, the ridicule to which a rival poet is exposed
applies to Jagannātha Paṇḍitarāja who was the favourite
of Shah Jahan. Paṇḍitarāja, author of the previous verse,
as the favourite of Mahādeva, is a bullock; he, as the
favourite of Durgā, is a lion.

203. ऊर्णां नैष ददाति, etc.=SP., v. 1210; SR., v. 38, p. 261,
v.r. a...नैव...नैष; b...(बहुभिः)ग्रासैः; d...हास्यते ।

A person who does not understand the real worth of a
thing seldom cares for it.

204. ग्रासाद् गलित-सिक्तस्य, etc.=SP., v. 1208, v.r. b...करिणः
किं गतं; SR., v. 39, p. 261, v.r. b. same as in SP., c.
पिपीलिका तु; d. (सकुटुम्बो)प० ।

The idea is that what is negligible or useless to a rich
man may be a matter of supreme importance or great delight
to the poor.

205. बन्धनस्थोऽपि मातङ्गः, etc.=SP., v. 1209; SR., v. 40, p. 261.

A great man even in distress is much more powerful than an ordinary man.

206-207. Cp. the proverb, मुखरतावसरे हि विराजते ।

208. येनानन्दमये, etc.=SMV., v. 13. p. 73, v.r. c...दिशो ; d भ्राम्य(द्वायस)...विदलन् ; SP., v. 844, v.r. d...विदलन् ; SR., v. 7, p. 224, v. r. same as in SP.

Fortune cannot be a permanent factor of life; one is bound to face odds in course of time. Cf. Sanskrit Poetesses, Part A, pp. 50-51, v. 118.

209. काकैः सह विवृद्धस्य, etc.=SP., v. 838, (anon.); SSV., v. 719; (attr. to Takṣaka).

210. अस्यां सखे वधिर०, etc.=SP., v. 840, v.r. b...खलु ; SR., v. 1, p. 223, v.r. c...वर्णां ; cp. अरसिकेषु रसस्य निवेदनं शिरसि मा लिख मा लिख ।

212. भ्रमर भ्रमता दिगन्त०, etc.=SP., v. 818, (attr. to Gaṇadeva); v.r. a...(दिगन्त)राणि ; SR., v. 5, p. 220, v.r. same as in SP.; SSV., v. 727, (anon.); v.r. same as before.

213. समुपागतवति, etc.=SR., v. 41, p. 261; RG., p. 538; BV., (Prāstāvika-vilāsa), v. 5, p. 5.

214. अपसर मधुकर दूरं, etc.=SP., v. 831, v. r. b...बहुलेऽपि ; d...परं ; SR., v. 17, p. 222, v.r. b...बहुलेऽपि ; c...लव-लामो ; d...परं ; Sanskrit Poetesses, Part A, 2nd edition, p. 60.

215. दग्धा सा वकुलावली, etc.=SP., v. 832. It is difficult to abandon a place that is full of sweet memories of by-gone happy days.

216. स्वामोद-वासित०, etc=SSV., v. 738, v.r.b...मुखा ! Cp. the English proverb, "There is many a slip betwixt the cup and the lip."

217. अनुसरति कपोलं, etc.=SR., v. 11, p. 221, v.r. a. करि-(कपोलं); b...श्रवणेन ; d. यद् ; v. 70, p. 294, v.r. a. and b. same as before.

दान—1. gift; 2. rut. The reading करि-कपोलं is better as it makes the sense clearer.

Plain living is the highest ideal; cf. the English proverb "Plain living, high thinking."

219. यः सन्तापमपाकरोति, etc.=SMV., v. 4, p. 74; (attr. to Bhojadeva); SP., v. 809, (attr. to Bhojadeva); SR., v. 9, p. 218.

A person who is jealous of the rise of the good is abominable.

220. अपसरणमेव शरणां, etc.=SP., v. 798; SR., v. 3, p. 217; v.r. d. वाचाल०; PV. v. 729.

Better silence or departure from a place surrounded by undesirable low-minded people.

221. नद्यो नीचतरा, etc.=SP., v. 814, v.r. a...नीच-रता...दुराप-पयसः कृपाः; SR., v. 19, p. 220, v.r. a...नीच-गता...पयसः कृपाः; c. इत्थं।

The readings नीच-रताः and कृपाः are better. Though temporarily at disgrace, a really qualified person is sure to be liked or to win over others in the long run. The verse also seems to point out that the high qualities of a person are appreciated in contradistinction to the absence of any such in others.

222. Fools attempt to get at things that are absolutely beyond their reach and often face dangers.

223. एक एव खगो मानी etc.=SP., v. 852, v.r. b...जीवतु; c...वा; SUK., 66. 3, p. 273, v.r. a. मोनी; b. सुखं; c. अर्थित्वं याति शक्रस्य; d. न नीचमुपसर्पति; SR., v. 2, p. 225, v.r. b. चिदं जीवतु; c. त्रियते वा पिपासायां; SSV., v. 674, v.r. b. वने वसति; c...वा।

Cp. Kālidāsa, Megha-dūta, I. 6, "याञ्जा मोघा वरमधिगुणे नाधमे लब्धकामा"।

227. A devoted friend never relinquishes his dear one in spite of diverting influence.

228. An old friend must not be relinquished for the sake of a new one.

229. न तादृक् कर्परे न हि, etc.=SP., v. 1016, v.r. a...न च; b...तव भवति; c...स्तेऽधिक-गुणे; d...विशेषं न मनुषे; SR., v. 1, p. 248, v.r. a...न च; b...तव; d...विशेषं न मनुषे।

A person who cannot distinguish between persons of different calibre cannot command respect.

231. It is very difficult to judge a person from outside.

232. This depicts the character of wicked men who invite people but do not show them proper respect.

233. प्रथम-वयसि दत्तं, etc.=SMV., v. 34, p. 112, v.r. a...पीतं; b...नराणाम्; c...वितान्तं; SP., v. 1029, v.r. a...पीतं; b...नराणाम्; c...ददति जलमनल्पास्वादमाजीवितान्तं; SR., v. 1, p. 250, a...पीतं; b...नराणाम्; c. ददति जलमनल्पं स्वादु तज्जीवनान्तं।

The variant readings नराणां and ददति as noted above are better than the readings found in the MSS. of the Padyāmṛta-taraṅgiṇī.

234. The good utilize their wealth for the good of others; the low-minded waste theirs for nothing.

235. The wretched cannot avail themselves of even common opportunities.

237-238. The qualities of an accomplished person may not be appreciated by wicked persons; they are sure to be appreciated elsewhere.

238. निर्गुणः—1. Without any qualities; 2. beyond the reach of three qualities—Sattva, Rajah and Tamas.

239. An ordinary person, though highly placed, cannot very well outweigh his normal qualifications.

240. किन्ते नम्रतया, etc.=SP., v. 1004, (attr. to Bhojadeva); v.r. b. किवा; c...स्तुवन्नन्वहं; SUK., 54, 5, p. 264; (attr. to Kavirāja); v.r. c...स्तुवन्नन्वयं; SR., v. 1, p. 246, v.r. a...किवा; b...वा; c...स्तुवन्नन्वहं।

The qualities that do not contribute to the maintenance of a person do not count much in the long run.

241. The verse carries the same idea as that of verse no. 239; cp.

शर्करा-शत-भारेण निम्ब-वृक्ष उपार्जितः ।

पयसा सिञ्चितश्चापि न निम्बो मधुरायते ॥

242. पद्मिनी—1. the best type of heroines; 2. lotus-fibre. कण्टक—1. an enemy; 2. a thorn.

243. मधुप—1. a bee; 2. a licentious person. कण्टक—1. a thorn; 2. a wicked man. पङ्क—1. mud; 2. low origin. कलानिधि—1. moon; 2. an expert in 64 Arts. समुदय—1. rise (of the moon); 2. prosperity (of friends). मित्र—1. the sun; 2. a friend.

245. For the idea of the verse, see verse 240.

246. पीत्वा गर्जन्यपस्ते, etc.=PV., v. 720, (attr. to Hariharabhṭṭa), probably identical with Tailāṅga Haribhṭṭa; v.r. b....त्रिदश; c....विज्ञाप्यते ते ।

247. आदाय वारि परितः, etc.=SMV., v. 5, p. 95, (attr. to Bīṣuka); v.r. c....बडवा-वदने; SP., v. 1083, (attr. to Śrīṣuka) v.r. same as in SMV.; SSV., v. 891; KA., p. 310, v.r. c....बडवा-वदने; KP., v. 438, p. 521. A mighty evil force is liable to pollute others.

249. कीट-गृहं कुटिलोऽन्तः, etc.=SP., v. 1115; SR., v. 1, p. 240, v.r. b....क्षीराम्बु ।

The external appearance or environments do not always reveal the real nature of things or persons.

250. क्रौञ्चः कीडु कूदतां, etc.=SP., v. 1127, v.r. c....बका रसन्तु; SR., v. 1, p. 236, v.r. a....परिष्वङ्गता; b. मदगुर्वाञ्जलु; c....बका । Cp. एकश्चन्द्रस्तमो हन्ति न च तारागणैरपि ।

251. गुणिन्यः—1. for those holding the rope; 2. for the qualified. जीवनं—1. water; 2. life.

252. नितरां नीचोऽस्मीति, etc.=SR., v. 5, p. 239; RG., p. 537; BV., (Prāstāvika-vilāsa), v. 7, p. 6.

For the meaning of गुण, see 251. नीच—1. low; 2. mean. सरस—1. with water; 2. affectionate.

253. शतय नाम गुणस्तवैव, etc.=SMV., v. 20, p. 123, v. r. b....व्रजन्त्यशुचयस्सङ्गेन ; c. किवास्तः परमस्ति ते...त्वं...प्राणिनां ; d....गुनः ; SP., v. 1165, v. r. b....भवन्ति ; c....देहिनां ; SUK., 14. 5, p. 236, (attr. to Keśaṭa) ; v. r. a....सहजः ; b....भवन्ति ; c....परमस्ति ते ; SR., v. 6, p. 257, v. r. c. किस्वातः.. देहिनां ; d....निषेद्धुः ; PV., v. 718 ; (attr. to the son of Lakṣmaṇasena in the Jagajjivana-vrajyā) ; v. r. b....भवन्ति...सङ्गेन ; c....परमस्तु ते ; AK., v. 273.

A man of high position, though independent, should not set bad examples in any way.

254. तापो नापगतस्तृषा, etc.=SMV., v. 10, p. 89, (attr. to Umāpatidhara) ; v. r. a....न कृशा ; b....कवलः ; c....स्पृष्टा न वा ; d....कारणमयं ; SP., v. 923 ; (attr. to Lakṣmaṇasena) ; v. r. a....स्तृषापि न ; b....कवलः ; c....दूरोत्तिस...स्पृष्टा न वा ; d....कारणमयं ; SUK., 39. 2, p. 252 ; (attr. to Ācārya-Gopika) ; v. r. a....स्तृषापि न ; b....कवलः ; c....दूरान्मुक्तकरोण...स्पृष्टा न वा ; SR., v. 7, p. 211, v. r. b....कवला ; c....दूरोत्तिस...स्पृष्टा न वा ।

The tradition is that Lakṣmaṇasena fell in love with a lady called Padminī. The people began to make a row about it. Therefore, his son addressed him with the above verse (v. 253). V. 254 is the reply of the father.

255. हे दावानल शैलाग्रः, etc.=SMV., v. 1, p. 118 ; SP., v. 1156 ; SR., v. 2, p. 239.

One should not be led by an undesirable person.

256. जन्म-स्थानं न खलु, etc.=SMV., v. 47, p. 127, v. r. b....करोति ; d....कोऽपि ; SP., v. 1202, v. r. b....करोति ; d....(परिमल-गुणं) काकः ; SR., v. 3, p. 263, v. r. b....करोति ; d....कोऽपि ।

An outstanding qualification may react against many disqualifications.

258. Similarity in appearance does not at all account for equal qualifications.

260. षड्गुरोः स्वामिनः, etc.=SHV., v. 1065.

262. श्रवणं कीर्तनं, etc.=Bhāgavata-purāṇa, 7. 5. 23.

263. विष्णोस्तु, etc.=Padyāvalī by Rūpagosvāmin, v. 53,

v.r. a. श्रीविष्णोः...b. तदङ्घ्रि-भजने...c. दास्येऽन्य...d. in some MSS. बलिरभूदङ्घ्रिः कथं वर्यते; in others कृष्णासिरेषा परम् ।

265. संसार-सिन्धुः, etc. = Bhāgavata-purāṇa, 12. 4. 40.

270. वैरेण यं, etc. = Bhāgavata-purāṇa, 11. 5. 48; v.r. c. आकृत-धियः; Śrīdhara says, आकृत-धियः तत्तदाकारा धीयेषां ते ।

271. मध्याह्नाह्ने, etc. = Prabodha-candrodaya. v. 1. For commentary, see Nirṇaya-sāgara ed. This world is an illusion and Brahman is the only reality. Without a knowledge of Brahman, one is apt to think of the world as real. When real knowledge is acquired, the false notion about the reality of the world vanishes.

272. परमिममुपदेशः, etc. = SP., v. 72, v.r. b...खेद-खिन्नाः; c...बल्लविनाः; SR., v.10, p. 7, (anon); v.r.b...खेद-खिन्नाः; c...बल्लवी.

273. श्यामीभूतं प्रेम, etc. = SR., v. 9, p. 7, v.r. a. पुञ्जीभूतं; c. श्यामीभूतं ।

276. यत्पादयोः, etc. = Bhāgavata-purāṇa, 8. 22. 23.

279. नताः स्म ते, etc. = Bhāgavata-purāṇa, 11. 4. 7; v.r. c. अन्तर्हृदि भाव-युतैः ।

280. किं चित्रमच्युत, etc. = Bhāgavata-purāṇa, 11. 29. 4; v.r. b. आत्मसात्त्वं (Śrīdhara : आत्मसात्त्वं तदधीनत्वं) ।

According to Śrīdhara, सख्यं is to be supplied as the object of अरोचयत् ।

281. एवं मनः, etc. = Bhāgavata-purāṇa, 5. 5. 6.

282. धर्मार्थ-कामः, etc. = Bhāgavata-purāṇa, 7. 6. 26.

287. स्तनौ मांस-ग्रन्थी, etc. = SP., v. 4147, v.r. c....करिवर-कर-स्पर्धि ।

Vairāgya-śataka, v. 19; v.r. c. करिवर-कर-स्पर्धि... ।

288. निवृत्ता भोगेच्छा, etc. = SR., v. 7, p. 77, v.r. a...बहु-पुरुष-मानोः; b...स्वर्याता; c...शनैर्यष्टुत्थानं; d...अहो ।

Vairāgya-śataka, v. 9; v.r. c. शनैर्यष्टुत्थानं...; d. अहो धृष्टः... ।

289. अजानन् माहात्म्यं, etc. = SMV., v. 73, p. 456, (attr. to Gobhaṭṭa) [Bhartrhari]; v. r...दाहित्वं...स्तत्र; b...प्यज्ञात्वा

बत बडिशमभ्राति; c...ह्येते; SP., v. 4156, v.r. b...ज्ञात्वा; SR., v. 12, p. 360, v.r. a...दाहाऽर्ति...शलभो दीप-दहनं ।

Vairāgya-śataka, v. 20; v. r. a, पततु; b. अश्नातु; c. विज्ञानन्तोऽप्येतद्वयमिह...।

290. धन्यानां गिरि-कन्दरे, etc.=SP., v. 4155, v.r. b...जलं; SUK., 58. 3, p. 315, (attr. to Satyabodha); v.r. a...कन्दरोदर-भुवि; b...जलं...मङ्के स्थिताः; d...(केलि-)मण्डपः; SMV., v. 9, p. 439, v.r. a. b. and c. same as in SUK., d...मन्दिर-सदामायुः। Vairāgya-śataka, v. 102, v.r. b. आनन्दाश्रु-जलं ।

291. बलिभिर्मुखमाक्रान्तं, etc.=SP., v. 419; SR., v. 6, p. 77; SSV., v. 3242, (attr. to Vyāsa); v. r. a...रञ्जितं ।

Vairāgya-śataka, v. 14.

292. आदित्यस्य गतागतैः, etc.=SSV., v. 3327; (anon.), v. r. c...(जरा) वियोगः; Vairāgya-śataka, v. 7.

293. यस्या वीजमहं, etc.=SSV., v. 3518, v. r. a...गुस्तरं; b...सहजज्ञात्यादयः; d...त्वत्स्मृति-सत्क्रिया ।

294. श्रियो दोला-लीला=Prabodha-candrodaya, v. 24, v.r. a. श्रियो ज्वाला-लोला...; b. महदपि...d. पथि वत स्ता नात्मनि रताः ।

295. सितासित—i.e. Prayāga or Allahabad.

296. क्षौणी-पर्यटनं, etc.=PV., v. 815, (attr. to Bhānuka-
kara).

297. अम्बकेश्वरपुरी—Śiva-purī.

300. अचीकरत् is used here in the sense of अकरोत् । The causative लुङ् form of कृ would ordinarily suggest that the work was composed by some body else at the instance of Bhāskara; but that is directly against the evidence of the colophons at the end of each Taraṅga.

APPENDIX V

List of Metres

- अनुष्टुप्—1, 2, 3, 29, 32, 43, 45, 47, 54, 61, 83, 140, 147, 154,
156, 162, 184, 185, 187, 188, 189, 191, 192, 196, 204,
205, 209, 223, 228, 245, 251, 255, 260, 261, 262, 268,
283, 284, 291, 300.
- आर्या—5, 84, 110, 123, 127, 128, 132, 148, 153, 163, 195, 217,
220, 226, 249, 269, 275, 278, 285, 286.
- इन्द्रवज्रा—76, 137, 165. उद्गीति—58, 267. उपगीति—166.
- उपजाति—71, 116, 133, 141, 143, 144, 150, 155, 157, 159, 171,
172, 179, 264, 279, 281, 301.
- औपच्छन्दसक—100, 152, 168, 197, 212, 241.
- गीति—164, 213, 214, 224, 225, 252. द्रुत-विलम्बित—142, 206, 211.
- पञ्चामर—8, 9, 74. पुष्पिताग्रा—111, 272.
- पृथ्वी—11, 28, 70, 82, 109, 202.
- भुजङ्गप्रयात—30, 31, 39, 50, 118, 125, 131, 183.
- मन्दाक्रान्ता—35, 75, 77, 95, 106, 108, 122, 130, 161, 256.
- मानिनी—17, 134, 194, 198, 233. रथोद्धता—227, 257.
- वंशस्थविल—20, 158.
- वसन्ततिलक—64, 73, 79, 80, 99, 117, 119, 120, 126, 139, 169,
173, 190, 193, 210, 216, 232, 236, 237, 238, 247, 259,
265, 270, 274, 276, 280, 282.
- शार्दूलविक्रीडित—10, 12, 14, 15, 16, 18, 33, 34, 42, 46, 48, 51, 53,
55, 56, 57, 60, 62, 65, 81, 85, 88, 91, 92, 98, 101,
103, 104, 105, 114, 115, 129, 145, 160, 174, 181, 186,
201, 203, 208, 215, 219, 221, 222, 230, 235, 240, 242,
243, 244, 250, 253, 254, 258, 263, 266, 271, 277, 290,
292, 293, 295, 296.
- शालिनी—218, 239, 273.
- शिवरिणी—13, 37, 40, 41, 66, 107, 112, 113, 124, 135, 136, 149,
151, 167, 170, 180, 200, 229, 231, 234, 287, 288, 289,
294. छन्दरी—38, 199.
- स्रग्धरा—4, 6, 7, 19, 21, 22, 23, 24, 25, 26, 27, 36, 44, 49, 52,
59, 63, 67, 68, 69, 72, 78, 86, 87, 89, 90, 93, 94, 96, 97,
102, 146, 176, 177, 178, 182, 246, 299.
- स्रग्विणी—121. स्वागता—138, 207, 248, 297, 298. हरिणी—175.

*Alphabetical Index of the verses and parts of the verses
quoted in the Introduction of the Padyāmṛta-taraṅgiṇī*

Verses	Pages	Verses	Pages
अ		अनङ्गवाणा०	... xxx
असेन कर्ण०	... xxiii	अनन्त-तत्त्वं	... xxx
अकरोः किमु नेत्र०	... lx	अनन्याश्रित०	... xxv
अकुराठ-कण्ठ०	... xxix	अनाराध्य कालीमना०	xvii, xlvii
अकुराठ-धार०	... xxix	अनुच्छिद्ये देवैः	xxx, clxxxvi
अखिल-भुवन०	... xxii	अनुवनमनुयान्तं	... xviii lx
अङ्गादङ्गं व्रजन्त०	... liii	अन्याभ्यो वन्याभ्यो०	... xxx
अङ्गीकुर्वन्ति	... xxv	अन्येऽपि सन्ति गुणिनः	clxxxviii
अङ्गीकृत-तितित्तः	... xxv	अपहाय सकल-बान्धव०	... cxxv
अङ्गुष्ठ-नख०	... xxx	अपारे खलु संसारे	... cxliii
अचरित्रं	... xxx	अपि दिनमशिरेषः	... xxvii
अजात-रोमा०	... xxx	अबलाकृति	... xviii
अञ्चलान्तरित०	... xxx	अमिलषन्ति	... xxv
अतिमृदु	... xxx	अभ्युल्लसन्ति	... xviii
अत्युल्लसद्विस०	... xviii	अमरैर्गतं	... xviii
अथ संसार०	... xviii	अमुष्मिन् संसारे	xciii, xxi
अथ सकल-लोक०	... cxxviii	अमुष्मिल्लौवण्यामृत०	... xxix
अथोत्तरस्यां	... xviii	अमृतादमृतं	... xxv
अदम्भा हि रम्भा	... xxiii	अम्बकेश्वर०	... xxv
अदीन-कविता०	... xxiii	अम्बरं स्तिमित०	... xxxv
अद्याप्युन्मद०	... xxvii	अम्बरमेष	xviii, lxxxvi
अधिदेहलि	... xxx	अम्बर-विपिन०	... xxiii
अधिपञ्चवटी०	... xxvii	अयं परिङ्तराजेन	... cxxxiii
अध्यायो घनवेदि०	... xxiii	अयं रसालः	... xxx
अनन्तरं	... xxx	अयं रेवा-कुञ्जः	lix, xviii

Verses	Pages	Verses	Pages
अयमहो रजनी०	... cxxii	आधाय मानं	... xviii
अयि गर्त-मुखे गतः	... cxli	आधारे हृदये	... xxix
अये नृपति०	xxvii, clxv	आनन्दयन्तमरविन्द०	... xxx
अये मातस्तातः	... xviii	आनन्दाय सतां	... cxci
अये यदि समीहसे	... xxx	आनीता शयनाङ्गने	... xxxi
अर्थोन्मीलित०	... xxiii	आन्दोलयन्ति	... xxxi
अलक्षित-कुचाभोगं	xviii, xxiii	आपूप-युग्मं	... xxxi
अलभ्यं सौरभ्यं	... cxlii	आवद्धाति०	... xxxi
अल्लाल०	... xvii	आवध्रास्यलकान्नि०	... cxliii
असिधेनुरियं	... xxx	आवध्य बाहु०	... xxxi
अस्तमीयुषि	... xxx	आबाल्यादेव०	... xxxi
अस्यां कनक०	... xxx	आभुज्येन्द्र०	... xxxi
अस्याभ्यासाद् ग्रन्थवर्यस्य	cxci	आमर्दयति पाणिभ्यां	... xxxi
अस्यास्वाद्य	... cxci	आमर्द्य वक्षोज०	... xxxi
आ		आयास्यसि	... xxxi
		आयुर्वानु०	... xxi
आः किमर्थमिदं	... xxiv	आलिङ्गनाधर०	... xxxi
आकल्प्य तल्पं	... xxx	आलिङ्गयत्यनुनय०	... xxxi
आकारेण नरेण	... xxi	आलिङ्ग्य पूर्वा०	... xxxi
आकाश-सौधं	... xxx	आलोक्य पाणी	... xxxi
आकाश-सौधे	... xxxi	आश्चर्यं पाणि०	... xxxi
आकाशे नटनं	... xviii	आश्लेष-शेषा रति०	... cxvii
आचुम्बितं	... xxxi	आषाढ-मासे	... xxv
आचुम्ब्य बिम्बाधर०	... xviii	आस्य-श्रीद्विज०	... xxv
आजि-त्वद्वाजि-राजि०	... xxix	आह्लादयत्वेष	... xxvii
आजप्तं किल	... xviii, lix	इ	
आत्मीयं चरणं दधाति	... lx		
आयः कैरपि	... xviii	इतो विद्युत्पुञ्ज०	... xxv
आद्यैर्मेद्विहितैः	... cxci	इदमपटु	cli, xxvii

Verses	Pages	Verses	Pages
इदमप्यन्यत्तैरेव	... lxvi	उरोरुहा०	... xviii
इन्दुप्रभा-रस-विदं	... cix	ऊ	
इमां पीयूष-लहरीं	... cxxxviii	ऊरीकर्तुं तुहिन०	xviii, lxxxviii
इयं धत्ते धीरे	... xxvi	ऊरू रम्भे बाहू	... xxv
इयञ्चिद्रूपापि	... xxvii	ए	
इयती जगती कियती	... xvii, liv	एकीकृत्य किमौषधी०	... xxxv
इयमानन्द०	... xxxi	एतत् पुरः	... xviii
इह महिष०	... xxiii	एते चित्त-विलोचना	... xviii
ई		एते वारि-कणान्	xviii, lix, lxxxii
ईषद्वक्त्रित०	... xviii	एते समुल्लसद्भासो	... xviii
उ		एनं विहाय	... xxvii
उह्मं यत्	... xviii	एवं ज्ञान-विधा०	... cxxxiii
उच्चैरुत्ताल०	... xxi	एषा लता यदि	... xxv
उच्चैर्देवादिह	... xxix	एसो मन्त्राण०	... xxxi
उच्चैर्ब्रह्माराड०	... xxi	ओ	
उच्चैर्विरोति	... xviii	ओँ कारो यस्य कन्दः	... xviii
उड्डीयागत०	... xxx, clxxxvii	क	
उत्क्षिप्तं सह	... xxiii	कटाक्षैराक्षितः	... xxxi
उत्स्रष्टुमम्बुज०	... xviii	कण्ठमाला०	... liii
उत्पतन्ति	... xxxi	कतिपय-पुर-स्वामी	... xxi
उदञ्चत्-कणद्धं कृति०	... xvii	कथय कथमुरोज०	... xviii
उदञ्चद्वज्जोज०	... xxvii	कदा नु कन्या०	... xxv
उदञ्चन्मञ्जीर०	... xxix	कनकच्छत्रमम्बायाः	xvii, vlix
उद्दीपितोऽपि	... xxxi	कपट-कलित०	... xxxi
उद्भासिते०	... xxxi	कमल-नयन०	... xxxi
उद्यत्ताराधि०	... xxxi	करं गृहीत्वा	... xxxi
उद्योगिनं पुरुष०	... cli, xxvii	कर-वारिरुहेण	... xxiv
उपाकृताया	... xxix, clxxxv	करात्प्रसार्य	... cxxxii

Verses	Pages	Verses	Pages
कराल-काल०	... xxv	किं थौवने	... xxv
करि-कपोल०	... xxv	किं वा कारण०	... xxxi
कर्ण-कम्पित-रसाल०	.. lix, xviii	किंशुक-व्याजतो	... cxxii
कर्णोजपः कुटिल०	... xxviii	किं शृङ्गार०	... xxviii
कर्णां तावत्	... xxiii	किमयं कालिमा	... cxxii
कर्पूर-चन्द्र०	... xxiv	किरण-निकरै०	... xxiv
कर्पूर-पूर०	... xxv	कीलालैः कुङ्कुमानां	... cxlvi
कर्पूरीयन्ति भूमौ	xxx, clxxxii	कुचं निपीड्यायत्०	... xxxi
कल्पान्त-क्रोध०	... xxi	कुचावस्याः	xxx, clxxxii
कल्याणं नः	... xxiii	कुञ्जे कुञ्जे भ्रमति	... xxx
कस्तावद्वलि०	... xxxi	कुन्दं दन्तैर्मधु	xix, lxxxiii
कस्तुरी-तिलक०	... xxviii	कुम्भोपान्तं	... xxi, xcii
कान्तारे जल-वृत्त०	... xxii	कुवलय-नयना	... cxxii
कान्ते कनक-जम्बीरं	... xviii lix	कुष्ठी विष्टानुलिप्तः	... xxviii
कान्ते नितान्तं दयिता	... xxvii	कूलेऽनुकूले	... xxxi
काम-सङ्गर-विधौ	... xviii	कृतान्तो वसन्तो	... xxxi
कामस्य जेतुकामस्य	... xviii	कृत्वा कार्पाट-कान्ता०	... xvii, lii
कामेन कामं	... xxvii	कृपाण-किरणानलं	... xxivii
कालिन्दीं वीक्ष्य	... xxxi	कृशा कर्कशा केसरि०	... xvii
कालिन्दी-चारु-वीची०	... xviii lix	कृष्णं समर-सतृष्णं	... lxii
कालिन्दीवीचि-पुञ्जैः	... l, xvii	कृष्णं त्वं नव०	... xxii
काष्ठानुषङ्गात्	... xxii	केचित्पाणि०	... xxxi
का हि तुलामधि०	... xxxi	केचिन्मार-शरं	... xxxi
किं चारु-चन्दन०	... xxviii	केयं लता	... xxxi
किं पद्मे	... xxxi	केयूरं न करे	... xix
किं बिम्बं	... xxxi	केलिं विहाय	... xxx
किं भूरि-भाग्ये	... xxxi	केशः कुन्द०	xix, lxxxii
किं मुधा नयसि	... xviii	कोकानुजीवयन्तः	... xxiii

Verses	Pages	Verses	Pages
कोदण्डस्तव हस्तगो	... xxiii	गन्धर्वोऽयं	... xxxii
कोषे निषण्णस्य च	... xxviii	गर्जन्तो वारिवाहा	... xxxii
क्रीडत्किन्नर०	... xxx	गलित-कर-समूहः	... xxxii
क्रीडा-तुङ्ग०	... xix	गवाक्ष-दृष्ट्या	... xxxii
क्रीडामूलं	xxv, xxi	गालीं ददाति	... xxxii
क्रूर-संसार०	... xix	गुर्वङ्गना-प्रसङ्गो	... xxv
क्रोडं तातस्य	... xxi	गो-कण्ठात्	... xxv
क्राहं पुनस्तां	... xxxi	गोपी-कटाक्ष०	... xix
		गौरीकान्त	... xxi
ख		घ	
खगेषु मान्यो	... xxxi	घन-स्निग्ध-चञ्चत्०	... xvii, lii
खद्योत-पोत०	... xxvii	घनोद्गमे गाढतमे	xxix, clxxx
खर्जू-जर्जर-गात्र०	... xxi	च	
ग		चन्द्रोमाञ्च-वीचो०	xlix, xvii
गगन-विपिन०	xxvii, clxix	चन्द्रं चन्द्रार्धचूडं	xiv, xvii
गगने चन्द्रिकायन्ते	... cxliv	चन्द्रं प्रयच्छ	... xxxii
गङ्गा-तीर-तरङ्ग०	... xxvii	चन्द्र-विम्ब०	... xxvii
गङ्गा-तीरान्तराला०	... xxxi	चन्द्रश्चण्डकरायते	... xxxii
गङ्गा रिङ्गतरङ्गा०	... xxv	चन्द्रश्चन्दन०	... xxii
गङ्गा-सागर०	... xxii	चन्द्रश्च म्वति	... xxxii
गच्छत्येव निशा०	... xxxi	चन्द्राद्गुप्य०	... xxii
गणेश्वर-कवेर्वचो	xxiii, cvi	चन्द्रीभूतं	... xxxii
गरुडः पाराङ्गः	... xxx	चन्द्रे यत् किल	... xxxii
गरुडोद्गीनालि०	... xxxi	चन्द्रोदये चन्दन०	... xix, lix
गतेनापि न	... xxii	चरम-गिरि०	... xix
गतेऽस्या बाल्य०	... xxxi	चलं चेतः पुंसां	xix, lxxx
गन्तव्यान्नाविक	... cxxii	चलन्ति येषां	... xxv
गन्धर्व-नगराकार०	... xxii	चलमान-चम्पक०	... xvii, liii

Verses	Pages	Verses	Pages
चित्ते वेत्ति	... xxxii	जित्वा मुखेनायत०	... xxxii
चिह्नं यदेव	... xxiiv	जीमूतवाहन	... xxi
चिह्नेण वर्णा-निचयेन	... xxi	जोर्णं न साधु	... xxxii
चिह्नोत्कीर्ण	... xxxii	जीवनं हरति	... xxxii
चीतकारैः सर्वतोऽपि	... xxv	जीवेन तुलितं प्रेम	... lx
चुम्बितोऽपि	... xxv	त	
चूडापीडाभिरामाः	... xxi	तत्तेजः प्रतिभा०	... xxi
चेतस्तरो शोक०	... xxv	तत्सुतो भास्करः	... xxvi
चेत् पौरादपि	lxxxii, xix	तथाऽरजुवानेन	... xxii
चोलाङ्गना-कुच०	xxvii, xlix	तदङ्घ्रि-फुल्लाम्बुज०	... cxli
छ		तदीय आनकोद्धत०	... xxvi
छिद्र-वृन्दावृत्ते	... xxv	तन्वी युष्मत्०	... xxxii
छिन्नेव कापि	... xxxii	तपोवने केसरिणी	xxi, xxiii
ज		तमोजटाले	... xixlix
जगद्दीनता०	... xxvi	तमोमुखाक्रान्त०	... xxxii
जटा-कटाह-संभ्रम०	... xvii	तर्कादि-पर्क०	... xxvi
जटाटवी-गलज्जल०	... xxvi	तल्पोपयातां	... xxxii
जड्डीभूताखिल०	... xxxii	तव रुचिर०	... xxviii
जयति तरु०	... xxxii	तव कुवल्याक्षि	... xix
जरीजृम्भदम्भो०	... xvii	तवारि-नारी०	... xxv
जलधर जल-भर०	... xxi	तवाऽऽलम्बादम्ब	... cxxxviii
जल्लाल क्षोणिपाल	xvii, xlv	तस्मादुद्धूत०	... xxvi
जातः स्तन्यं	xix, lxxxviii	तस्या मृगमद०	xix, clxxx
जातोऽहं जनको	... xxvii	तस्या वदन-चन्द्रस्य	... xix
जानीमो यत्प्रताप०	... xxvi	तस्यास्तनौ	... xxiv
जाने याने त्वदीये	... xxvi	तातो यस्य गणेश्वरः	... lxi
जाने युष्मत्प्रयाणे	... xxix	तादृग् दण्ड-विवर्त०	lxxxviii, xxi
जाने स्मर-ज्वरेण्यं	... xxxii	तारका-विमल०	... xxvii

Verses	Pages	Verses	Pages
ताराक्षतानिव	xix, lxxxvi	दन्तालि-दाडिमी०	... xxviii
तावद् गर्जन्ति	... xxv	दर-मुकुलित०	... xix
तिर्यक्त्वादबुधः	... xxiv	दह अपि	... xxxi;
तिलोत्तमा ते	... xxvi	दानं यच्छति	... xxxii
तीक्ष्णैस्तिग्मरुचः	... xix	दान-स्रोतःसहस्रैर्दशन०	...xxi, xcii
तुङ्ग-ब्रह्माण्ड०	xvii, xlvii	दानाय लक्ष्मीः	... xxii
तुङ्ग-स्तन-स्तवक०	... vxx	दाने द्राघीयसि	... xix
तुङ्गाभोगे स्तन०	xix, lxxx	दासाय भवन०	...xix, lix
तुषार-भार०	... xix	दिग्बाला-कर०	... xxiv
तुषाराकरा०	... xxviii	दिग्वासा भस्म-भूषः	... xxxii
तृतीय नयनोदर०	... xxii	दिङ्नागाः	... xxxv
ते दूरोद्गण्ड०	xxi xciii.	दिति-तनय०	... xxix
तैलङ्गान्वय-मङ्गलालय०	... cxxiii	दिनं निशालोक	... xxxii
त्रिजगत्पिपदी०	... xxxii	दिने दिने	... xxxii
त्रिलोकी-जय०	... xxviii	दिप्यो छबीलो मुंह	... cxlvii
त्वं कासार०	... xxxv	दिल्लीशो द्वारदेशे	... lxiv
त्वं दूति निरगाः	... xix lix	दिल्लीश्वरो वा जगदी०	cxxvi, cxl
त्वं पीयूष	... xix, lix	दिव्यचक्षुरहं	... cxxii
त्वं सर्वस्वं	... xxx	दिव्य-हरेर्मुख-कुहरे	... lx
त्वत्तीरे तरु-कोटरान्तर०	xxi xciii,	दुःखं दीर्घं तरं	xix lix, lxxx
त्वत्पञ्चशाखानुगता	... xxxii	दुग्धाम्भोधा०	xxvii, clxvi
त्वदरि-नृपति०	... xix	दुग्धां यस्य	... xxix
त्वदीय-मुख०	... xxvii	दुग्धैः पोषित०	... xxxii
त्वद्विश्लेषाग्नि०	... xxxii	दुर्जन-विभव०	... cxxii
त्वयि प्रचलिते विभो	...xvii,xlvii	दुर्वृत्ता जार-जन्मानो	... cxxxv
द		दूती विबु दुपागता	... xix lix
दक्षिण-चातः कपोतः	... cxxii	दूरे रे द्रौपदेया	... xxxii
दत्तं करं	... xxiv	दृक्पाते बहवः	... xxxii
ददालधर०	... xxvii	दशा विदधिरे दिशः	... xxiv

Verses	Pages	Verses	Pages
दृश्यं चेन्मुख०	... xxvii	धृत्वा नोल०	... xxxii
दृष्ट्वा प्राङ्गण०	xix, lix lxxxii,	न	
दृष्ट्वा रामं	.. xxxii	नख-क्षतमुरःस्थले	... lx, xix
दृष्ट्वा व विकृतं	... xxii	नतभ्रुवोलोचन०	... xxiv
देव क्षौणि-तला०	... xxvii	नन्दन्ति मन्दाः	... xxii
देव त्वद्वयशसा	... xxvii	नव-नील०	... xxii
देव-राज-रसा०	... xxvi	न भवति बाला०	... xxxii
देवी सम्पन्न०	... xxvi	न भाति कण्ठः	... xxiix
देहं हेम-द्युति	... xix	न भूतो न भावी	... xxvi
देहे दुर्ललितस्य	... xix	न मल्ली-समा	... xxxii
दोर्मलहन्त०	... xxvi	न मे वचन०	... xxxii
दोलायमाना	... xxiii	नमोलता-कुञ्ज०	... xix
दौर्जन्यमात्मनि	... xxv	नयनस्य तुलां चक्रे	... lxxx
द्राक्षां प्रदेहि	... xix	नयनोत्पल-जल०	... xviii
द्विजराजैकाधीना०	... xxvi	नयनस्य तुलां	... xix
द्विज-संगति०	... xxvii	नरैर्विफल	... xxvii
ध		नलिनी कापि	... xxxii
धनञ्जय-समुद्भूतः	... xxiix	नसालति-महीनाथ०	... xxxii
धन्योऽसि कन्दुक०	... xxxii	नाधराद्विगलिता	... cxxii
धम्मिल्ल-राहु	... xxxii	नाना-कवित्वामृत०	... xxxii
धम्मिल्ल-श्रीः किमास्ये०	... xvii lii,	नाना-कवि-रसासार०	... xxxii
धम्मिल्लो भङ्गमेतु	... xix	नाना-रत्न-युतोऽसि	... xxxii
धर्मश्चेतसि	... xxxii	नाना-रसास्वादन०	... xxxii
धावन्तो मन्द०	... xxxii	नाभिसरः	... xxxiii
धावित्वा सुषमा	... xxii	नायं गजः	... xxiix
धृली-कर्करिणाः	... xxiix	नायं मुञ्चति	lx, xix, lxxxiv
धृली-भरोद्धूलन०	... xxvi	नारीणां वचनेन	... xix
धृलीभिर्धूसराङ्गा	... liii	नारुण्यं मुख	... xxiv

Verses	Pages	Verses	Pages
नासा-जगत्रयो०	... xxxiii	निशा कुमुदिनी०	... xxxiii
नास्माकं जननी	... xxvii	निशाचरोऽपि	... xxvi
निःस्पन्द-लोचन०	... xxv	निशार्धिनाथस्य	... xxviii
निकर्तितुं मान०	... xxxiii	निष्कलङ्कौ	... xxxiii
निक्षिप्तं कबरी०	... cxxii	निष्पात्याऽऽशु	... clxxvii
निगूढं कुलापि	... xxiii	निष्पीते कलशोद्भवेन	... lx, xix
निज-कुलोचित०	... xxv	नीत्वा निकुञ्जे०	... xxxiii
निज-नयन०	... xxiii	नीराणि नक्र०	... xix
निज-मन्दिर०	... xxvi	नीरात्तीरमुपागता	... lx, xix
निज-हृत्-पशु०	... xxvi	नीरादेव जनुः	... cxxii
निजाम वसुधा०	... xix	नील-पङ्कज०	... xxvi
नितम्ब-भागं	... xxvi	नीलाञ्जलेन संवृत०	... cxlvi
निदाघ-काले	... xxvi	नीलेन्दीवर-कान्तया	... xxxiii
निद्रालु-केकि०	... xix lx	नीलेन्दीवर-लोचना	... xxxiii
निद्रितस्य बत	... xxvii	नीवीं निगृह्यैक०	... xxxiii
निधिरखिल०	... xxvi	नूनमूरु-द्वयं	... xix
निन्दन्तु सुन्दरि	... xxx	नृपति-निजाम०	... xix
निपीय पीयूष०	... xxiv	नृपति-निजाम-चमू०	... lxxviii
निरोक्ष्य वेणी०	... xxiv	नेक्षणे चातुरी	... xxvi
निरुध्य यान्तीं तरसा	... cxlvii	नेत्रे तन्मार्ग-लोले	... xxv
निर्णेतव्यो मनसिज०	... xix	नेत्रैः सहस्रैः	... xxviii
निर्दग्धाः कुसुम०	... xx iii	नैषा वेगं	... xxviii
निर्द्वन्द्वादपि	... xxvi	नो म्लानिं भजते	... xxxiii
निर्भिद्य क्षमारुहाणा०	... cxlv	नो विद्वज्जन-संसदि	... xxxiii
निर्मलमम्बर०	... xxvi		
निर्माय नूतन०	... cxxvii		
निर्यात्यन्तःसमुद्रं	... cxlvi		
निर्वेदः सरसी०	... xix		

प

Verses	Pages	Verses	Pages
पत्युः प्रवृत्तस्य	... xxix	प्रदोष-मातङ्ग०	... xxiv
पत्युः स्वस्य	... xxvi	प्रभवति मनसि	... xxvii
पद्मान्तरे भौक्तिक०	... xxxiii	प्रभात-वेला०	... xxix
पद्मिनी-मूर्तिमत्०	.. xxvi	प्रभूति-स्थानं	... xxvi
पयोधरस्तावदयं	... xxiv	प्रभ्रष्टालक०	... xxxiii
परमिसमुपदेश०	... xxii	प्रसूनं दधाना	... xxxiii
परिचित-रसना०	... cxix	प्रस्थानं रति-मन्दिरात्	... lxii
परिभ्रमन्त्या	... xxv	प्रस्कृजतस्फार०	... xxxiii
परिमित-विशिखो	... xxvi	प्राणेशमभिसरन्ती	... viii
परीरम्भारम्भ०	... xix lxxix	प्रातः प्रत्यागतं	... xxxiii
पल्लीनामधिपस्य	... xx, lx	प्रातः-स्मेर०	xx, lxxx
पाणिभ्यां चल०	... cxxii	प्रान्तोपान्त०	... xxxiii
पातुं गौतमि	... xxix	प्रेरयन्ति हृदयं	... xxiv
पाथोद-कीर-पटलेन	... xx	प्रोद्यत्-काल०	... xxvi
पाथं दुग्धाम्बुधि०	... xxviii	प्रोद्यत्ताण्डव०	... xxxiii
पायाद्गजेन्द्र०	... xxiv	प्रोद्यद्वातार्क०	... xxxiii
पायाद्वद्ध-वपुः	xx, lxxvii	प्रौढ-प्रेम-रसा०	... xxiii
पायान्माथा-जरठ०	... xxix	फ	
पार्वतीमोषधीमेका०	... xviii		
पाषाणादपि पीयूषं	... cxxiii	फलं स्वेच्छालभ्यं	... xxvii
पित्रसहि कस्त	... xxx	फलानि भुक्तानि	... xxxiii
पिकाली वाचाली	... xvi	व	
पिपासुरिव	... xxvii		
पुनरुक्तावधि	... xxiii	वद्धः किं पृथुभि०	... xxxiii
पुरारेमूर्धन्या	... xxvi	वद्धा वयो मां	... xxiv
प्रक्रीडच्चण्ड०	... xxxii	वधिरस्येव	... cxxii
प्रतप्तायःपिण्डाविव	... xxviii	वालचन्द्र-रुचिरं	... cxxii
प्रत्यायातं	... xxxiii	वाले मा कुरु०	... xxxiii
		वाले रसाले	... xxvi

Verses	Pages	Verses	Pages
बाल्यात् सुवर्ण०	... xxxiii	भ्रमचरण-पल्लव	... xxiv
बिम्बं चण्डरुचो०	... xx	भ्रमर भ्रमता	... xxii
बुधाः सुधादाः	... xxxiii	भ्रमात्प्रकीर्णै	... xxv
ब्रह्मो गम्भीर०	... xxvi	भ्रान्ता भूरि	... xxxiii
		भ्राम्यन्महागिरि०	... xxiv
भ		म	
भङ्ग्या पूर्वाद्रि०	... xxxiii	मङ्गल-श्रीजयदेव०	... cl
भङ्गैर्भिन्नाः प्रतिनृप०	xx, lxxviii	मतिर्मम	... xxi
भवचुरग-निष्ठुर०	... xxviii	मतपिता दत्तमस्मै	... cv
भव्या स्थितिः	... xxxiii	मदन-विजय-यात्रा	... xvii, lix
भानोः पादैर्दहन०	... xxiv	मदाने चुम्बन०	... xxviii
भालस्थली-चन्द्र-कला	... xxiv	मध्याह्नार्क०	... xxvii
भावी कदावयोः	... xxxiii	मध्योऽयं वलि०	... xxi
भित्तौ भित्तौ प्रतिफलगतं...	lx	मन्त्रोद्भावित०	... xxii
भिन्दंश्चन्द्रप्रताप०	... xxvi	मन्दं निधेहि	... xxx
भुजङ्ग-निर्मोक०	... xxxiii	मन्दं मनोभव०	... xxvi
भुजे भुजङ्ग०	... xxxiii	मन्दं मन्दं ध्वनति	... xxviii
भुवन-त्रय०	... xxvi	मन्येऽरण्ये कुल०	... xxi
भृशमौलि-तटीषु	... xxiv	मया वारं वारं	... xxix
भूयादेश सतां	xx, lx, lxxvii	मध्यायाते सपदि	... xx
भूरिशो यदपि	... xxiv	मरुतो हन्त	... xxxiii
भृङ्गाली-कण्ठ-माला०	... liii, xvii	मरुल्लीला-लोलल्लहरि०	... cxxxviii
भृङ्गि-प्रस्तुत-गीति०	... l, xvii	मलय-पवन०	... xx
भृङ्गीरवो मङ्गल०	... xxviii	मल्ली-माल्य-धिया	... xxiv
मेरीभाङ्कृति०	xx, lxiv, lxxviii	महेश्वरस्यापि	... xxxiii
भो भो कवीन्द्र	... xxv	मा काक कोकिल०	... xxix
भो लोलिम्ब-कवे	xxiv, ciii	मा गर्वीरश्वमेधिन्	... xx, lc.
भो लोलिम्बरज	... civ		

Verses	Pages	Verses	Pages
मातः पातक०	... xxvi	प्रियमारां मृतं	... xxii
मातङ्गैरपि	... xxv		
मातर्गौतम०	... xxix	य	
मातर्नातः	... xxii	यः प्रचण्ड-भुज०	... xxxiii
माध्वी-माधुर्य०	... xxx	यच्छैलाग्र०	... xxxiii
मान्योऽसि मान०	... xxix	यजन्त्येके देवान्	... cxxxix
माया-वद्ध-कुतूहले	... lxxvii	यत्पल्लवं	... xx
मार-राजकुमारेण	... xxvi	यत् सैनिकोच्चण्ड०	... xxix
मारवा जलदं	... xxvi	यत् प्रोन्मत्त०	... xxii
मार्जारी हिमवाल्का०	... xxv	यत्नालसा हरिण०	... xxiv
मार्त्तण्ड-मण्डल-समं	... xxx	यदर्थं देवीनां	... xxxiii
माला बालाम्बुज०	lx, lxxxiii, xx	यदि वयमपराधिन०	... xxx
मित्रं कलत्रममित०	... xxii	यदीय-सौध०	... xxivi
मित्रं तद्भवता	... cxxii	यदेतस्मावरणं	... lx
मित्रत्वं मधुपेषु	... xxvi	यद्वीजानि च	... xxxiii
मिलित-मिहिरभासं	... xx	यद्वैरि-क्षोणिपाल०	... xxxiii
मुकुलित-नयना	... xxxii	यन्नेत्र-कान्ति०	... lxxiii
मुक्ता-कङ्कण०	... xxxiii	यन्मनोरथ०	... xxi
मुक्ताभा नृ-कपाल०	cli, xxvii	यन्मां सौधो०	... xxxiii
मुक्ते काञ्चन-कुण्डले	... xxiv	यवनी रमणी विपदः	... cxv
मुरली जयति	... xxxiii	यशोधननिधेः	... xxi, lxi
मुहुर्व्यजन०	... xxx	यस्मिन् यात्रोत्सुके	... xxxiii
मृदुनयन०	... xxxiii	यस्मिन् राशि महीं	... xxxiii
मृद्वी त्वं भव	... xxxiii	यस्यां सौधोपरि०	... xxxiii
मृषैव निगदन्त्यमी	... xlv, xvii	यस्याः संयमवान्	... xxiv
मोहान्धकार०	... xxvi	यस्यालीढ०	... xxix
मौनमाचरति	... xxvi	या कामिनी सा	... xxviii
मौलौ किं नु महेश	... l, xvii	यान्ती कान्त०	... xxxiii

Verses	Pages	Verses	Pages
या पूर्वं हरि०	... xxxiii	रेखा काचन	... xx
यामः स्वस्ति तवास्तु	... xxv	रे पद्मिनीपल	... xxviii
यावच्चुम्बति	... xxxiii	रोरीत्येतद०	... xxviii
यावन्नोदेति	... xxvi		
युष्मद्-दोर्दण्ड०	... xxviii	ल	
ये तृष्णा-लहरी०	... xxi	लम्न-सौध०	... xxiv
येनानन्दमये	... xxi	लङ्का-धामनि वीर०	... xx, lxiv
येनाऽऽनर्गल०	... xxi	लता-मूले	... xxx
ये स्वप्नेऽपि चिरं	... xxi	लभ्यं लभ्यमिदं	... xxvii
		लसन्मौक्तिक०	... xxvi
र		लालाटेक्षण०	... xvii
रक्ताशोक-कृशोदरी	... cxxii	लावण्य-रागेण	... xxxiv
रक्षन्ति पक्षं	... xxv	लीनो नाभि०	... xxvi
रणाति काक०	... xxvi	लोलालि-पुञ्जे	... xx, lx
रत्नादिभिः	... xxxiii		
रत्नामृते च	... xxvi	व	
रभसादपि	... xxix	वक्-खग-दशना	... xxxiv
रम्ये पुरयतर०	... xxii	वकुल-मालिकयापि	... xxxiv
रम्भोरु देह०	... xxviii	वक्षोज-द्वय०	... xx
रविर्यदन्तः	... xxxiv	वत्से मालति	... xxiii
रसय त्वं मम	... xxvi	वदन्तु देव तावकं	xvii, xlvj
रागाक्रान्त०	... xxxix	वदन्तु रामा०	... xxxiv
रागारुणैः	... xxx	वयमिह परितुष्टा	xxvii, cli
राधामुखाब्ज०	... xxxiv	वरं गरल०	... xxxiv
राधावास०	... xxii	वरं दारिद्र्य०	... xxvi
राम त्वदत्तमत्तेभ०	... xvii, xlv	वरमिह रवि-तापैः	... xxv
रुद्राणी-दत्त-पञ्चाङ्गुल०	... xvii, li	वराङ्गं भाति	... xxxiv
रूपं तद्रूप०	... xxxiv	वर्षासु जाता	... xxiii

Verses	Pages	Verses	Pages
वलक्ष-रत्ना०	... xxxiv	वेदस्याध्ययनं	xx, lxxxvii
वल्गद्वारिद०	... xxxiv	वेलामुल्लङ्घय	... xvii
वसन्त-राजेन०	... xxxiv	वेश्या-वेशमसु	... xxvll
वस्तुतः शुद्ध आत्मा	... cxxix	वैकुण्ठभः प्रकामं	xxix, clxxviii
वहद्वहल-मारुत०	... xxiv	वैषम्यं श्रुति०	... xx
वाणी कालिक०	xx, lxxx	व्यायामोत्पाद०	... xxxiv
वारितः प्रस्फुरत्येव	... xxix		
वारित-नतान्त०	... xxix		
वासः सम्प्रति	... xxii		
वाह-व्यूह-खुरक्षतां	xvii, xx, xlv	शकलीकृतोऽपि	... xxxiv
विघ्ने शः सर्व०	... xxviii	शङ्काशृङ्खलितेन	... xx, lx
विद्वत् सत्कवि०	... xxxiv	शङ्केऽवलान्तर०	... xxxiv
विधत्तां निःशङ्क०	... cxlxxix	शङ्खाः समुद्रेषु	... xxxiv
विधत्ते यत्तोषं	... xxiii	शनैरधिरणाङ्गनं	... xxvi
विना सायं कोऽयं	... xx, lx	शशी हर्तुं	... xxix
विभीषण-रणावनी०	... xxvi	शाकेऽज्ञ सप्तविंशत्यधिक	... cv
वियोगिनां	... xxxiv	शार्दूलोऽसि प्रकोष्ठे	xvii, xlv
विरला अम्बर०	... xxxiv	शास्त्राण्याकलितानि	... cxlxxix
विरहे विटपच्छायां	... xx	शिरोभिर्मा०	... xxiii
विवाहमध्ये तु	... xxxiv	शिशिरः कम्पय०	... xxxiv
विशाल-विषयाटवी	... cxli	शीतलादिव	... xxxiv
विशालाभ्यामाभ्यां	... cxxxix	शीर्णं कोटर०	... xxxiv
विशेषकीकृता०	... xxvi	शीर्णं सुवर्ण०	... xxxiv
विस्फार्य व्योमगङ्गा०	xvii, xlv	शीतार्ता इव सङ्कुचन्ति	... cxxiv
वीर्यामङ्गे कथमपि	... xx, xxiv	शून्यं कुञ्ज-गृहं	... xx, lx
वीर त्वं कार्मुकस्त्रे०	xvii, xlv	शृगाल-शश०	... xx
वीराङ्कुरा	... xxxiv	शृङ्गार-वैराग्य-शत०	... clxxiii
वेद-वाक्य०	... xxvi	शृङ्गार-रस०	... xxxiv

Verses	Pages	Verses	Pages
शृङ्गार-सौधे	... xxxiv	सतां पूरितानेक०	... xxvi
शृङ्गार-सौन्दर्य०	... xxxiv	सद्धीरकादि०	... xxvii
श्यामं यज्ञोपवीतं०	cxxv, cxxviii	सद्वृत्त-विशद०	... xxxiv
श्यामा मिलिन्द०	... xxvi	सन्त्येव वालाः	... xxxiv
श्यामीभृतं प्रेम	... xxii	संस्पृश्य स्तन०	xx, lx, lxxxv
श्रियो दोलालोला	... xxvii	सत्यं त्वं	... xxix
श्रीखण्ड-गन्ध०	... xxxiv	सन्निगृह्य चिकुरं	xx, lxxxiv
श्रीजगदम्बा०	... xxxiv	सप्तानामयुगान्त०	... xxii
श्रीपद्मपाद-मुनिवर्य	... xcvi	समर-विहरदस्मद्०	... xx
श्रीमत्कच्छप-वंश०	... lxv	समर्प्य हृदि	... xx
श्रीमज्ज्ञानभिक्षोरधिगत	... cxxiv	समागतां	... xxxiv
श्रीमत्तया	... xxvi	समाहारः श्रीणां०	... cxlii
श्रीमन्नसालति०	xxxiv, xxxiv	समुदेष्यति मम	... xxvii
श्रीमाहेश्वर०	... xxvi	समुपागतवति	... xx
श्रोणी-भार-भरालसा	... xxvi	समेत्य वहिरङ्गनात्	... xx
श्लोकार्धे वा तदर्धे	... xx, lxii	समुन्नमदुरः	... xxviii
श्वश्रू प्रतार्य०	... xxxiv	सरोरुहाम्भोरुह०	... xxviii
श्वश्रूः क्रुध्यतु	... xx	सर्वलोद्गत०	... xxiii
		सहस्र-नेत्रै०	... clxix
		साक्षादभूत् स्वयम्भू०	... xx
		सा तोरणान्तिकमुपेत्य	... xxix
		सानन्द-कन्दुक०	... xxiv
		सानन्दमेष	... xxix
		सायं दाम-ग्रथन०	... xxxv
		सायोध्या स मदालयः	... xxxiv
		सारं शास्त्र०	... xxv
		सिंह-शावक	... xxxiv
		सुधांशु-कल्पे	... xxxiv
संकुचिता इव	... xxiii		
संख्यातीतैः	... xxxiv		
संप्राप्य कोकिल०	... xxii		
संमार्ज्य चक्र०	... xxxiv		
संवरणाय वधूटी	... cxxii		
सज्जीविनी-कन्दमिदं	... xxxiv		

स

Verses	Pages	Verses	Pages
सुरत-व्यत्यय-समये	... cxxii	स्फूरत्तुरग०	... xxviii
सुरमित-सकल-वनान्ते	... xxxiv	स्वभाव-सिद्धं	... xxix
सुरभि-समीर०	... xxx	स्मेरे चन्द्रावतसे	... xviii, li
सुर-मुनि-मौलि०	... xxxvii		
सुविहितमभिधानं	... xxv		
सूर्येऽस्तं समुपागते	... xxii		
स्थित्वा स्थैर्या०	... xxv	हन्तालि सन्ताप०	... xxxv
सीत्कारं जनयन्	... xxxiv	हर-नयन०	... xxvii
सूक्ष्मं विभज्य०	... cxxxvii	हरार्थ-तनुहारिणी	... xxvii
सेतुं संभेदयन्ते	... xxv	हरिण-चरण-क्षुण्णोपान्ताः	cx
सेवा-सारम्भ-जम्भ०	xvii, xlviii	हरिण्यस्त्वरण्ये०	... xxix
सैन्योत्तारणतो	... xxv	हरिनाम हेम	... xxii
सौन्दर्यस्य मनोभवेन गणना	xx, lx	हस्त-स्वेद-क्षपित०	... xxviii
सौन्दर्य-सोमोपरि	... xxxiv	हस्ताम्भोजालि-माला	... xviii
स्त्रीणां सहस्रं	... xxxiv	हस्ताम्भोरुह-पत्तने	... lv
स्थल-कमल०	... xxiv	हस्ते धृतापि शयने	... xviii
ज्ञातं वारिद-वारिमिः	xx, lx, lxxxix	हस्ते धृताऽपि	... xxi, lx
ज्ञातं वारिषु	xxi, lxxxvii	हा तात हा श्वशुर	... xxi
स्निग्धेन्द्रनील०	xxx, clxxxii	हारस्तुष्यति कङ्कणं	... xxi
स्नेहस्य सौगन्ध्य०	... xxxiv	हारन्नुष्यतु	... xxxv
स्पष्टव्याकृष्ट०	... xxii	हालाह्लादप्य०	... xxvii
स्फुर्जतस्फार०	... xxxiv	हित्वा सेवां	... xxvii
स्मेरायमाण-वदन०	... xxviii	हिया सर्वस्याधो	... xxix
खच्छाम्बराच्छादित०	... xxviii	हिया सखीनां	... xxiv
स्मृत्वा श्रोपति०	... xxxiv	हे गौरि ब्रूहि	xviii, xlv
खर्मानु-दंष्ट्रा०	... xxxiv	हेमन्त-हिम०	... xxi
स्वेदो भाल-तले	... xxxiv	हे मल्लि हे मालति	... xviii, lv
स्फुर्जच्चक्षुश्चोर०	xvii, xlix	हेमाम्भोरुह-पत्तने	... lv

क्ष

क्षाराम्बु मधु	...	cxxii	क्षोणीकाम निजाम तावक०	xix
क्षोणीपाल०	...	xxxix	क्षोणीकाम निजामशाह ...	xix
क्षुधा-दैवानिलोद्भूते	...	xxiv	क्षोणी-पर्यटनं	xix, lxxix

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List of Abbreviations

Printed Books

AS.	= Alamkāra-sarvasva.
BV.	= Bhāminī-vilāsa.
DR.	= Daśa-rūpaka.
KA.	= Kāvya-anuśāsana.
KP.	= Kāvya-prakāśa.
KVS.	= Kavīndra-vacana-samuccaya.
PĀ.	= Padyāvalī.
PR.	= Padya-racanā.
PT.	= Padyāmṛta-taraṅgiṇī.
RG.	= Rasa-Gaṅgādhara.
RT.	= Rasa-taraṅgiṇī.
RM.	= Rasa-mañjarī.
SD.	= Sāhitya-darpaṇa.
SKB.	= Sarasvatī-kaṇṭhābharṇa.
SMV.	= Sūkti-muktāvalī.
SP.	= Śārṅgadhara-paddhati.
SR.	= Subhāṣita-ratnākara.
SSV.	= Subhāṣitāvalī of Vallbhadeva.
SUK.	= Sad-ukti-karṇāmṛta.

Manuscripts

PV.	= Padya-veṇī.
SA.	= Sabhyālamkāraṇa.
SHV.	= Subhāṣita-hārāvalī.
SS.	= Sūkti-sundara.
SSS.	= Subhāṣita-sāra-samuccaya.

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INDEX

- Akbar, Moslem ruler, lviii;
patron of Govinda Bhaṭṭa
otherwise known as Akba-
riya-Kālidāsa, xliii ff.;
praised by Govinda Bhaṭṭa,
xlv f.
- Akbariya-Kālidāsa, classifica-
tion of verses of, xlvii ff.,
religion of, xlviii; real
name of, xliii; Sanskrit
poet, date of, xliii; verses
of, xvii f.; verses on gods and
goddesses by, xlviii ff.;
verses on nature by, lii f.;
verse on Anyokti by, liv;
works of, xlvii.
- Alamkāra-tilaka, work of Bhā-
nudatta, lix
- Amṛtadatta, Sanskrit poet,
lviii
- Amṛta-lahari, work of Jagan-
nātha P., cxxxiii
- Anyokti-muktālatā, work of
Sambhu Mahākavi, cxxxv
- Āpājinanda, also known as
Ājāji Bhaṭṭa, father of
Bhāskara, cx
- Aparṇā, goddess, l
- Appaya Dikṣita, contemporary
of Jagannātha P., cxxvi,
cxxx, cxxxvii
- Āsā Mīśra, date of, lvi; Sanskrit
poet, lv; verse of, xviii
- Asaf Khān, counsellor of Shah
Jahan and brother of Nur
Jahan, cxxv, cxxxiii
- Āsaf-vilāsa, work of Jagannātha
P., lxvi, cxxv, cxxxiii
- Baghela Rāmacandra, ruler of
Rewa and contemporary of
of Akbar, xliii
- Bhāmini-vilāsa, work of Jagan-
nātha, cxxvii, cxxxii,
cxxxiv ff.
- Bhānudatta, author of Gita-
Gaurīśa and its tippana,
lix; genealogical table of,
lxi fn.; identical with
Bhānukara, lix ff.; son of
Gaṇapati, lxi; verses of,
xviii
- Bhānukara (or Bhānudatta),
classifications of verses
collected from unpublished
works and ascribed to,
lxx ff.; date of, lxvi, lxii,
lxvi; identical with Bhānu-
datta, lix ff.; march for
conquest by Virabhānu des-
cribed by, lxxviii; patron
of, lxvi ff.; poetic excell-
ence of verses composed by,
lxxvi ff.; Sanskrit poet,
xlix, lviii; son of Gaṇa-
pati, xxi; verses on devo-
tion by, lxxv, lxxxvi f.;
verses on gods and incarna-
tions of Viṣṇu by, lxx; ver-
ses on kings by, lxx f.; ver-
ses on love by, lxxiv, lxxxiv;
verses on men by, lxxiv,
lxxxiii; verses on nature

- by, lxxv, lxxxiv, lxxxvii f.; verses on seasons by, lxxv, lxxxvi; verses no sentiments by, lxxi, lxxix; verses on women by, lxxi, lxxiii, lxxix ff.
- Bhānukara and Gaṇapati, verses of, xxi
- Bhānukara Miśra, verse of, xxi
- Bhartṛhari, identity of, lxxxix; Sanskrit poet, lxxxix
- Bhāskara, distinction between Hari-bhāskara, Bhadanta Bhāskara, Bhāskaradeva, Bhāskarasena and Jyautiṣika-bhaṭṭa Bhāskara, cxii
- Bhaṭṭa Nilakaṇṭha, author of Kāvyaśāstra and Kalyāṇasaugandhika, xci; identity of, xc f.
- Bhaṭṭoji Dikṣita, grammarian, table showing Jagannātha's relationship with, cxxix f.
- Bhāvasiṃha, patron of Soma-deva, lxxv; son of Mānasinḥa, cxxxvi
- Bheribhāṅkāra, pen-name of a Sanskrit poet, xcii ff.; a religious Śaivite poet, xcii ff.; verses of, xxi f.
- Bilvamaṅgala, author of Kṛṣṇakarmāmṛta, xcvi; grammarian, xcvi; identity of, xcvi ff.; known as Kṛṣṇa-lilāśuka or Lilāśuka, son of Dāmodara and Nibī, verses of, xxii; Sanskrit poet also known as Kṛṣṇa-lilāśuka or Lilāśuka, xcvi; works attributed to, xcvi
- Candraśūda, author of Anyokti-kaṇṭhābharāṇa, Candrasekhara - vivāha - kāvya, Kārtavīryodaya and Prastāva-cintāmaṇi, xcix; son of Bhaṭṭa Puruṣottama, xcix; verses of, xxii
- Candragupta, father of Bhaṭṭhari, lxxxix
- Candrakavi (= Candraka), Sanskrit poet, date of, c f.
- Candrasekhara, different poets of the same name, ci fn.; verses of, xxiii
- Cintāmaṇi, concubine of Bilvamaṅgala, xcvi
- Citra-mimāṃsā, work of Appaya Dikṣita, cxxvi, cxxxvii
- Citra-mimāṃsā-khaṇḍana, Jagannātha's criticism of Citra-mimāṃsā, cxxvi, cxxxii, cxxxvii
- Dalapati, queen of, xlv
- Dāmodara, father of Bilvamaṅgala, xcvi
- Dara Shikoh, son of Shah Jahan and patron of Jagannātha, cxxvi; murder of, cxxvi
- Devagaṇa, Sanskrit poet also known as Devaghaṇadeva, ci f., verses of, xxiii
- Dharaṇidhara, also known as Dharaṇidhara Bhaṭṭa, date of, cii; author of Rasavatiśataka, cii, verses of, xxiii
- Durgā, goddess, xlvi
- Gadādhara, author of Rasika-jivana, identity of, cii; date of, cii; verses of, xxiii
- Gadādhara Bhaṭṭa, author of Rasika-jivana, lviii
- Gaṇapati, classification of ver-

- ses of, cvi ff.; date of, cv f.,
identity of, ciii f.; verses
of, xxiii f.
- Gaṇeśa, praised by Akbarīya-
Kālidāsa, l f.
- Gaṅgā, goddess, xlix
- Gaṅgādharma, teacher of Nāgeśa
Bhaṭṭa, cxxxi
- Gaṅgā-laharī, work of Jagann-
ātha, cxxvii, cxxviii
- Gaṅgāmṛta-laharī, same as
Gaṅgā-laharī
- Gauḍa, Bengalee poet, date of,
cviii; verses of, xxiv
- Gita-Gaurīśa, work of Bhānu-
datta, liz, lxxxvi
- Govindajit, author of Sabhyā-
lakṣaṇa, lviii
- Govindarāja, identity of, cix
fn.; Sanskrit Poet, cix;
verses of, xxiv
- Govinda Bhaṭṭa, real name of
Akbarīya-Kālidāsa, xliii
- Guṇākara, Sanskrit poet, cix;
verses of, xxv
- Haribhāskara, alias Bhāskara,
verses of, xxv ff.
- Haribhāskara, author of Padyā-
mṛta-taraṅgiṇī, lviii, cxxxi
f.; date of, cxii; gramma-
tical work of, cxiv; metrical
work of, cxv; miscel-
laneous work of, cxvi; smṛti
works of, cxv; poetical
works of, cxiiif. Purāṇa
work of, cxvi;
- Haribhaṭṭa, son of Puruṣottama
Bhaṭṭa of Benares, grand-
father of Haribhāskara, cx
- Haribhaṭṭa Tailaṅga, identifi-
cation of, cxxi f.
- Hari Dikṣita, debate between
Jagannātha P. and, cxxx
fn.
- Hari Kavi, author of Subhā-
ṣita-hārāvali, lviii
- Harinārāyaṇa Mīśra, Sanskrit
poet, lviii
- Jaga-dābharāṇa, work of Jaga-
nnātha, cxxvi, cxxxix
- Jagannātha, Rasamañjarī of
Bhānudatta quoted by, lxvi
- Jagannātha Paṇḍitarāja, appo-
intment as court-poet of
Delhi, cxxiv ff.; court-poet
of Shah Jahan, personal
history of, cxxiii ff.; date
of, cxxviii ff.; death of,
cxxvii; debate on Islam won
by, cxxiv; honoured with
title of Paṇḍitarāja by Shah
Jahan, cxxv; insulted by
Appaya Dikṣita, cxxvi;
patronised by Shah Jahan,
lxvi; period of literary
activities of, cxxxii; Sans-
krit poet, lviii; works of,
cxxii ff.;
- Jagatsiṃha, son of Karṇa-
siṃha and ruler of Udaī-
pur, cxl
- Jahangir, full name of, cxxv
fn., cxxviii
- Jalhana, poet, son of Lakṣmī-
dhara, date of, cv f.n.
- Jayadeva, author of Candrā-
loka and Prasanna-Rāgha-
va, cxlviii; son of Mahā-
deva, cxlviii
- Jñānendra Bhikṣu, teacher of
Perubhaṭṭa, cxxiii
- Jasvanta-Bhāskara, work of

- Haribhāskara written in praise of Jasavanta Singh, cxi
- Jasavanta Singh (= Yasavanta), son of Indramaṇi of Bundelkhand, patron of Haribhāskara, cxi
- Jvālāmukhī, goddess, xlix
- Jayarāma, son of Haribhāskara, cx; author of Padyāmṛta-taraṅgiṇī-sopāna, cx
- Kālidāsa (Akbariya), Sanskrit poet, lviii
- Karuṇā-laharī, work of Jagannātha, cxl f.
- Kathā-sarit-sāgara, work of Somadeva, lxxv fn.
- Kāvya-dīpikā, work of Bhānūdatta, lix
- Kāvya-prakāśa, commentator of, cxxxii, cxli f.
- Kedārabhaṭṭa, author of Vṛttaratnākara, cxiii; contemporary of Haribhāskara, cxiii
- Khaṇḍadeva, teacher of Perubhaṭṭa, cxiii
- Kṛṣṇa, as depicted by Akbariya-Kālidāsa, li f.
- Kṛṣṇa (= Kṛṣṇadeva Rāya), ruler of Vijayanagara, lxii
- Kṛṣṇadeva Rāya, king of Vijayanagara and patron of Bhānukara, lxvi
- Kṛṣṇa Miśra, date of, cl; identity with author of Viravijaya Ihāmṛga, cli; verses of, xxvii
- Kula-prabandha, date of, cxxx
- Kumārabhārgaviya, work of Bhānūdatta, lix
- Lakṣmaṇa, verses of, xxvii
- Lakṣmaṇa Bhaṭṭa, as a poet, clxxv ff.; author of Padya-racanā, cli; identical with commentator of Naiṣadha-carita and Gītagovinda, cliii
- Lakṣmaṇa Bhaṭṭa Āṅkolakara, author of Padya-racanā, lxii
- Lakṣmaṇa Kavi, son of Viśveśvara, cliv
- Lakṣmī, mother of Jagannātha P., cxxiii
- Lakṣmī-laharī, work of Jagannātha P., cxxxv fn.
- Lakṣmīpati, Sanskrit poet, lviii
- Lavaṅgi, Moslem girl married by Jagannātha P., cxxiv f.
- Mādhavasimha, patron of Puṇḍarika Viṭṭhala, lxxv
- Mahendra, teacher of Perubhaṭṭa, cxiii
- Maṇḍana Kavi, author of Upasarga-maṇḍana, clxx; verse of, xxviii
- Muddafar Shah, Moslem ruler, lviii
- Mūrta Kavi, also known as Mūrka or Dhūrta, date of, clxxi; verse of, xxviii
- Nāgeśa Bhaṭṭa, Sanskrit poet, cxxx f., cxxxiv
- Nārāyaṇa, student of Jagannātha P., cxxx
- Nibi, mother of Bilvamaṅgala, xc
- Nizam Khan, otherwise known as Sikandar Lodi, lxiii
- Nizam Shah, eulogised by Bhānukara, lxvii ff.; iden-

- tical with Burhan Nizam Shah, lxiii; Moslem ruler, lviii; patron of Bhānukara, lxvi, reign-period of dynasty of, lxiii
- Padmāvati, verses of, xxviii f.
- Padyāmṛta-taraṅgiṇī, date of, cxxxi f., cxxxvi; description of Mss. of, xiii ff. verses of poets in, xvii ff.; work of Haribhāskara, lviii
- Padya-racanā, work of Lakṣmaṇa Bhaṭṭa Āṅkolakara, lxii
- Padya-veṇī, work of Veṇī-datta, lviii
- Paṇḍitarāja-śataka, same as Bhāmini-vilāsa
- Pārvati, goddess, xlix f.
- Perubhaṭṭa (or Perambhaṭṭa), father of Jagannātha P., cxxiii
- Pīyūṣa-lahari, same as Gaṅgā-lahari
- Prāstāvika-vilāsa, work on Anyokti, cxxxvi
- Praudha-manoramā-kuca - mardī, Sanskrit grammar of Jagannātha, cxxxii
- Prthvīdhara Ācārya, date of, clxxii; verses of, xxix
- Puṇḍarika Viṭṭhala, author of Rāgamañjarī and Rāgamālā, lxxv; Sanskrit poet, lviii
- Rāmacandra, praised by Akbarīya-Kālidāsa, xlv f.; son of Virabhānu, lxxv; verses of, xxix
- Rāmacandra Bhaṭṭa, author of Rādhācarita, clxxiii; brother of Vallabha Ācārya and son of Lakṣmaṇa Bhaṭṭa, clxxiii; identical with Ayodhyākā Rāmacandra, clxxv; verses of, xxix
- Rāmacandra-yaśahpraśasti, work of Akbarīya-Kālidāsa, xliii
- Rasa-gaṅgādhara, work of Jagannātha, lxxv; cxxv.
- Rasa-gaṅgādhara commentary, date of, cxxxi f., cxxxvii
- Rasamañjarī, work of Bhānukara, lxx, lxxv
- Rasatarāṅgiṇī, work of Bhānukara, lxx
- Rasavati-śataka, work of Dhaṛaṇidhara, cii
- Rasika-jīvana, work of Gadādhara Bhaṭṭa, lviii
- Rāya Mukunda, ruler of Kashmir and patron of Jagannātha P., cxxv f.
- Rudra-Nyāyapañcānana, author of Bhāva-śataka, cxxxv f.
- Rūpaṇī, patronised by Bhāvasiṃha, lxxv fn.
- Sabhyālaṃkaraṇa, work of Govindajit, lviii
- Sadāśiva, date of, clxxxi; verses of, xxx
- Sambhu Mahākavi, author of Anyokti-muktālatā, cxxxv
- Samkara Mīśra, identity of, clxxxiii; verses of, xxx
- Śānmāsika, poet, date of, clxxxix; verses of, xxx
- Śārṅgadharā, Sanskrit poet, son of Dāmodara, cxcī
- Seṣavīreśvara, teacher of Peru-

- bhaṭṭa and his son Jagannātha P., cxxiii
- Shahabuddin, Moslem ruler, lviii
- Shah Jahan, date of accession of, lxvi; Jagannātha's reverence for, cxxv; Moslem ruler, lviii
- Sher Shah, patron of Bhānukara, lxvi; praised by Bhānukara, lxix
- Sindhumati, Sūdrā, mother of Bhartṛhari, lxxxix
- Siṅga, god, as depicted by Akbariya-Kālidāsa, xlviii ff.; tāṇḍava dance of, l
- Sriharṣa, author of Khaṇḍana-khaṇḍa-khāḍya, ccx; date of, ccx
- Śṛṅgāra-dīpikā, work of Bhānudatta, lix
- Subhāṣitahārāvalī, work of Haribhāskara, lviii; work of Hari Kavi, cxxxi
- Sūkti-sundara, author of, xlvi
- Sukumāradevi, wife of Virabhānu, lxv
- Tānasena, court-musician of Akbar, xlvi
- Trivikrama, author of Nalacampū, ccx
- Vairāgya-śataka, verses of Bhartṛhari quoted in, lxxxix
- Vaṁśīdhara, Mīśra, poet and a favourite of the queen of Shah Jahan, ccxv; verses of, xxxv
- Venīdatta, author of Padya-venī, lviii, lx; son of Jagajjivana and grandson of, Nilakanṭha, ccxvi; verses of, xxx ff.
- Vidyāpati, poet, identity of, ccxvii
- Virabhānu, father of Rāmacandra and patron of poet Bhānukara, xlv; identity of, lxiv ff.; patron of Bhānukara, lxvi; same as Baghella Virabhānu of Rewah, lxv
- Viṣṇu-lahari, same as Karuṇālahari.
- Viśvambhara Bhaṭṭa Tailāṅga, date of, ccxviii; verses of, xxxv
- Viśvanātha (Vāhinipati), date and identity of, ccxix; verses of, xxxv
- Vṛtta-ratnākara-ṭīkā, date of, cxxxi
- Vṛttaratnākara-setu, work of Haribhāskara, cxiii
- Women, as described by Bhānukara, lxxii-lxxiv; types of, lxxxi

ADDITION

P. lxx f.n. with asterisk. An Alphabetical Index of the verses of Bhānukara quoted in the Padya-racanā has been appended to my Muslim Patronage to Sanskrit Literature. So the same Index is not given here once again.

CORRECTIONS

For another	Read author	Page cix	Line footnote
भट्टस्य	भट्टस्य ¹	४	१५
रिङ्गतरङ्गा	रिङ्गतरङ्गा	१०	१०
इट्	ईट्	१३	२०
सधर्म	स्वधर्म	”	२१
द्वशि	द्वशि	१४	१
द्विषन्मङ्गजा	द्विषन्मतङ्गजा	२२	१
दुस्कर	दुष्कर	२३	५
भिन्दश्चञ्चत्	भिन्दंश्चञ्चत्	२४	१०
उद्धेल्ल	उद्धेल्ल	२४	१२
निष्पतन्ती	निष्पतन्ती	२४	१५
मनसा	पयसा	२५	१३
तेष	तेषु	”	२०
नक्कञ्चरौघैः	नक्कञ्चरौघः	२७	२१
नक्कञ्चरौघैः	नक्कञ्चरौघः	७७	२५
करिणी शङ्कया	करिणी-शङ्कया	२८	२१
शोभमाने	शोभमानौ	३७	४
विषोढुं	विसोढुं	४०	७
शंशतीव	शंसतीव	”	१०
सुभगोद्गार	सुभगोद्गार	५७	३
वनन्मजा	वनजन्मा	५६	५
अस्योत्तरं	अस्योत्तरं	६२	६
अकर	अकूर	६४	१४
रसयतं	रसय त्वं	६५	२०
”	”	७७	४
१८६	२८६	६६	७
बुधाघः	बुधौघैः	७१	१४

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